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GSCA Film Expo in Austin

The **Giant Screen Cinema Association** held its spring Film Expo in Austin, TX, March 24–25. The meeting featured screenings of 12 new films, clips from 16 films in production, and presentations on 17 films in development. In addition to the usual committee and special interest group meetings, a technical session included presentations on high-frame-rate material, alternative content, and a demo of live 3D 4K. With about 180 participants, the expo had the lowest attendance of any GSCA meeting since the organization's founding in 2006.

The film expo was hosted by the **Bullock Texas State History Museum**, whose 389-seat IMAX theater was augmented with the temporary installation of a **Christie** 4K projection system with **RealID** 3D, installed by **Electrosonic Systems, Inc**. This permitted the auditorium and its 62x82-foot (19x25-meter) screen to be used for both digital and 15/70 film presentations.

The primary purpose of the spring Film Expos is to screen new GS films, and this year's meeting had a surplus. Seventeen films were submitted for the 12 new film slots available, so in accordance with the GSCA's priority policy adopted last October, the following titles were not screened: ***Electropolis*** **(National Geographic)**, ***Space: Unraveling the Cosmos 3D*** **(K2 Communications)**, ***Antarctica on the Edge*** **(Giant Screen Films)**, ***Watermelon Magic*** **(BIG & Digital)**, and a digital 20-minute version of ***Great White Shark*** (Giant Screen Films). The first two of these were instead presented in the Films in Production session.

Of the 12 new films that were shown, five had been shown in their entirety as new films at last fall's GSCA conference in Ottawa (*see LFX, Oct.–Nov. 2013*). They (and their producers) were:

Galapagos 3D ..... Atlantic Productions
Hidden Universe ..... December Media
Island of Lemurs: Madagascar .... Warner/Imax
Jerusalem ..... Cosmic Picture
Mysteries of the Unseen World ..... Nat Geo

Shown for the first time at an industry meeting were:

D-Day: Normandy 1944 ..... N3D Land
Deepsea Challenge ..... Lightstorm
Great Apes 3D ..... VisionQuest
Journey to the South Pacific ..... MFF
Pandas: The Journey Home .. Oxford Scientific
We the People ..... Inland Sea Productions
Wonders of the Arctic ..... Science North

Only two of these seven were shot mostly on 15/65 film: **MacGillivray Freeman Films'** ***Journey to the South Pacific*** and ***Wonders of the Arctic***, from **Science North**. *Journey* focuses on a ship-based school that teaches children in West Pa-

*(see **GSCA** on page 6)*

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IMERSA Summit In Denver

In early March, the third annual **IMERSA Summit** in Denver attracted about 200 people from the fulldome, planetarium, and giant-screen worlds for four days of demos, screenings, and hands-on workshops related to the organization's mission of advancing Immersive Media, Education, Research, Science, and Art.

The meeting was hosted by the **Denver Museum of Nature and Science**, with sessions held there, at the **Denver Film Society**'s Sie Film Center, and at the conference hotel.

Of particular interest to the GS community was an invitation-only Dome Best Practices Workshop, organized by IMERSA and the **Giant Screen Cinema Association** on the day before the summit proper began.

The summit concluded with a trip to the **Fiske Planetarium** on the campus of the **University of Boulder**, about 30 minutes from Denver, to see the **Sky-Skan** 8K fulldome system recently installed in its 65-foot (19.8-meter) dome.

Best dome practices

About 25 people were invited to participate in the first joint workshop between the GSCA and IMERSA. Its purpose was

*(see **IMERSA** on page 11)*

Premiering in March and April

Wonders of the Arctic
300: Rise of an Empire
Divergent
Noah
D-Day: Normandy 1988
Captain America: The Winter Soldier
Island of Lemurs: Madagascar
Transcendence
Pandas: The Journey Home

See page 16.

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Still Killing the Giant Screen

An editorial by James Hyder

After last year's GSCA Film Expo in Galveston, TX, I wrote an editorial (*What Will Kill the Giant Screen, April 2013*) in which I complained about the increasing number of films that had originated as television productions, and warned about the risk that such films pose to the reputation of the GS industry. However, I refrained in that article from identifying any films or producers explicitly.

Unfortunately, at this year's meeting in Austin (*see article on page 1*), the situation had not improved significantly: there were still too many films that failed to live up to the basic minimums of image quality for the giant screen. I left Austin so infuriated that I vowed that this time I would kick ass and name names.

What separates the giant-screen experience from all other media (except perhaps fulldome shows) is its immersiveness and ability to give audiences the impression that they have been transported to another place. Chief among the factors in achieving this effect is image quality: the pictures must be bright, clear, and sharp, but the greatest of these is sharpness.

For most of the first 40 years of the medium's existence, the huge 15/70 film frame ensured that most films, on most giant screens, presented images that equaled or exceeded the resolving power of the audiences' eyes. Indeed, the first films to incorporate full-frame 35mm footage instead of 15/65 — ***Africa: The Serengeti*** (1994) and ***Wolves*** (1999) among them — were criticized by some for lowering the standards of the industry.

The arrival of digital cameras in the last decade has allowed filmmakers to do things that were difficult or impossible with the bulky, noisy, and expensive 15/65 film cameras and their three-minute loads. For the most part, when used by skilled filmmakers who are aware of their limits, digital cameras have improved the overall quality of GS films.

On the flip side, because they are cheaper and easier to use, these cameras have allowed filmmakers with little or no experience in the GS world to use them inappropriately. The shots that define the GS medium — the WOW shots — *must* be sharp if viewers are to feel they are really there. Dull, fuzzy aerials and wide shots simply kill the realism of the experience, and instead of transporting you to another world, they remind you that you're sitting in a theater. At present, few digital cameras are capable of capturing the level of detail needed to match the 15/70 frame in the most challenging wide shots.

Experienced GS filmmakers understand this, and use cameras that are appropriate to the scene they are shooting: in general, film for the wide shots with lots of detail, digital for medium and close-ups. **Greg MacGillivray**, **Jonathan Barker**, **Daniel Ferguson**, and others have successfully mixed film and digital photography to tell their stories on the giant screen. As any of them will tell you, it is complicated and expensive to do properly.

But a number of new releases have been shot entirely on digital cameras, with dismal results. Although this is not an entirely new phenomenon, several I saw in Austin put me over the edge. The worst example was ***The Great Apes***, produced by **Visionquest Entertainment**, an Australian television production company, and distributed by **nWave Pictures**.

Before going any further, let me be perfectly clear about one point: I have no problem with the *content* of most of the films I will discuss here. I am not a scientist, but as far as I can tell, *The Great Apes* is an accurate and responsible documentary about an important and serious topic. And it tells its story well.

But it is, first and foremost, a television show. I could see no sign that any thought was given to the giant screen in any aspect of its production, from its fuzzy aerials and wide shots to its too-tight framing and jarring hand-held shots. It is fine for the **3net** cable channel (on which it will run), and it might be acceptable in conventional cinemas (where it will also be shown). But it simply is *not* a giant-screen film.

Slightly less egregious is another film from nWave: ***Galapagos 3D***, produced by U.K.-based **Atlantic Productions**. Although it avoids shaky-cam shots, it too suffers from fuzzy aerials and wide shots. In 1999, the **Smithsonian Institution** and **Imax Corporation** released ***Galapagos***, shot entirely on 15/65. If the producers of the 2013 film had licensed outtakes from it, they might have significantly improved the quality of their film.

People who have known me a while may have heard me relate this story, which taught me a lot about what makes giant-screen films work. While I was working in the IMAX theater at the Smithsonian's **National Air and Space Museum**, I prepared printed transcripts of the narrations of our films that deaf visitors could read while watching the movie. The completed transcript for ***Blue Planet*** (1990, 42 minutes) ran to almost 30 pages. The one for **Stephen Low**'s ***Beavers*** (1988, 30 minutes) was a

page and a half. A page and a half! Here was a film that let its pictures tell the story, placing minimal narration only where it was absolutely needed.

Since then, I have frequently opined that any GS film — or fulldome show — with non-stop narration has failed. A good GS film must have remarkable images and must give its audience time to absorb them. Despite its relatively extensive narration, *Blue Planet*, produced by one of the founders of the giant-screen medium, **Graeme Ferguson**, did that. But the two films mentioned above did not, nor does the third film that sparked my anger in Austin: ***We The People***.

Inland Sea Productions shot portions of *We The People* on film, although that hardly matters because the film violates so many other precepts of good GS filmmaking. Its two narrators, **Kenny Rogers** and **Morgan Freeman** (who has become seriously overexposed in recent GS films), talk constantly over every scene, making the film little more than an illustrated 40-minute lecture on the history of the United States. There are no WOW moments that use the giant screen well, and as the film enters the 20th century, several very grainy historic film clips are painfully shown full screen, instead of in a small window. *We the People* is also visually padded with many sunny feel-good shots of happy families that look like they were taken from a commercial for laundry detergent.

Again, I have no problem with the content of *We The People*, as such. It is a fine (if somewhat bland) TV show about U.S. history. Unlike others, however, it was conceived from the start as a GS film, which makes its failure to use the medium well even more disappointing.

Ironically, the fact that these three films have relatively solid content makes them more problematic for the GS industry than if they had been merely bad movies. Perhaps the worst film to be shown at any GS industry meeting in the last decade was ***Paragliding 3D***. Shot entirely in fuzzy HD, with a weak story, poor acting, confusing character shifts, and minimal educational content, it was so unsuitable to the medium that there was little risk that anyone would show it. (To my knowledge, it has not gained a distributor or any bookings.)

But *Great Apes*, *Galapagos*, and *We the People* (and others I could have mentioned) are not *bad*. They're just *wrong* for the giant screen. So, unlike *Paragliding*, they may very well be booked in GS theaters whose managers don't understand these issues, don't care, or can't afford films that would use their screens to better advantage. In the end, this could damage the reputation of all giant screens, if viewers come away dissatisfied with an experience that does not live up to the medium's potential for immersiveness, realism, and transformation. Experienced GS moviegoers who know what good films look like may be disappointed and think less of the theater and the medium in general; newcomers may not realize how good the GS experience can be, and may not be inspired to return.

With minimal narration, Stephen Low's Beavers *(1988) let its pictures tell the story.*

I understand that times are hard for filmmakers and theaters alike. (Things aren't that easy for journalists, either.) Making a film for giant screens entails financial risks, and producers and distributors need to find as many venues as possible for their films. It seems clear from the recent experience of **SK Films'** ***Flight of the Butterflies*** that a film can be successful in multiple venues — flat and dome GS theaters, fulldomes, and smaller digital theaters — if it is made with all of those venues in mind. It is expensive, time consuming, and technically challenging, but it can be done.

On the other hand, there is no excuse for taking a film that was made for television, or by people with no experience in the GS world (regardless how many TV shows they've made), and simply blowing it up to the giant screen. This has happened and is continuing to happen, and it is nothing less than a betrayal of the stakeholders in the GS industry: filmmakers, theaters, and ultimately, audiences. Such films may make money, but at what cost?

I certainly don't mean to say that most, or even many, of the films presented in Austin fell into this category. (*See also the box on page 6*) Indeed, many of the films in production and development looked extremely promising, such as the four or five projects that **BBC Earth** is producing.

Good films that use the giant screen well are still available and are still being made. Theaters should rush to book them, and avoid the ones that don't live up to the highest standards of the GS medium. As long as substandard shows are not rewarded with bookings on giant screens, they will remain in the smaller venues to which they are best suited.

I will happily publish (within reasonable limits) responses from those whose films I have critiqued and from anyone else with an opinion to share on this matter. If I have made any errors of fact, I will, as

Corrections

Mark B. Peterson's column in the February issue misstated a few facts. ***Transitions***, which premiered at Expo 86 in Vancouver, Canada, was the first IMAX 3D film, not the first IMAX HD (48 fps) film. The high-frame-rate film Peterson saw at that Expo was one of three Showscan (5/70, 60 fps) films presented there. The first IMAX HD film was ***Momentum***, which premiered at Expo '92 in Seville, Spain.

Imax posts small profit in Q1

On April 24, **Imax Corporation** reported its financial results for the quarter ending March 31, 2014. The company posted a profit of $579,000 ($0.01 per share) on revenues of $48.2 million, compared to a profit of $2.9 million ($0.04 per share) on revenues of $49.7 million in the first quarter of 2013.

Imax signed deals for 35 new theaters in the quarter, compared to 17 in 2103's Q1, and installed eight new theaters, compared to ten in the same period last year. The company converted two film systems to digital in the first three months of this year, and seven in the same time last year, reflecting the fact that nearly all multiplex film projectors have been removed or augmented with a digital system in anticipation of being decommissioned at the end of the year, after **Chris Nolan**'s ***Interstellar*** has completed its run. (*See item on page 24.*)

Theater backlog now stands at a record 431 systems, compared to 283 on March 31, 2013. The total of IMAX theaters worldwide as of March 31, 2014, was 840, compared to 738 at this time last year. Using Imax's categories, 707 are commercial multiplex theaters, 18 are commercial destination theaters, and 115 are institutional.

Shares of Imax dropped from a closing price of $28.25 on the day before the report, to close at $27.09 that day, a 4% decline. They dropped another 4% to close at $25.99 on the day after the news.

Speaking to analysts in a conference call, CEO **Richard Gelfond** said that a milestone in the development of the company's next-generation, laser-powered projector had been passed. He said that the projector's optical path, which "uses a lot of our proprietary technology [and] Kodak technology...makes the contrast better... the blacks blacker...the color gamut brighter. That's the part we've been focusing our development on, and that's the part that has performed very well, and that's the milestone that I referred to." He went on to say that **Barco**, Imax's partner in the project, is developing the laser engine, another key component of the projector. "You spec out all the pieces and then you subcontract them out and you hope you got the specs right and you hope they interrelate right...and [when] you turn on the switch it works. So theoretically we should be in very good shape now...and it should all work" so that the first systems can be rolled out by the end of the year.

(In the February conference call for Q4 of 2013, Gelfond said he expected to install 10–15 "alpha units" of the laser system in 2015, and roll out production models in 2016.)

Victoria to get IMAX laser system

Destination Cinema, Inc., and **Imax Corporation** have agreed to install the next-gen, laser-powered IMAX projection system in the IMAX theater in the **Royal British Columbia Museum** in Victoria, BC, Canada. The 16-year-old 2D theater seats 406 and has a 61x84-foot (19x26-meter) screen.

No date was given for the installation, but the next-gen IMAX system is expected to be launched late this year or early next year.

Destination Cinema operates five destination theaters in the U.S. and Canada, including venues at the Grand Canyon and Niagara Falls.

Memphis, Yellowstone drop IMAX

D3D Cinema is converting two longtime IMAX theaters to non-IMAX 4K digital projection.

In Memphis, TN, the **Pink Palace Museum** has gotten a **Barco** 4K digital projector with **RealD** 3D and a **QSC** audio system for its 19-year-old, 240-seat theater. A new silver screen from **Severtson Corporation** replaced the 40x50-foot (12x15-meter) existing matte white screen. The new system premiered in early April.

The **Yellowstone IMAX Theatre** in Montana is being converted in April for a reopening on May 1. In the first phase of the conversion, the theater is getting an **NEC** 4K projector, a **Dolby** 4K server, a **QSC** 5.1 audio system, and a new screen from **MDI**. In the next phase, 3D capability will be added with a second projector, and eventually the system will be upgraded with laser illumination.

The 356-seat theater opened in June 1994 with IMAX 15/70 film projection and a 57x77-foot screen.

D3D is also converting the theater's signature film, ***Yellowstone***, directed by **Kieth Merrill**, to 4K digital format.

In a press release, D3D president **Don Kempf** said that, by eliminating IMAX lease and maintenance charges, "operational savings generated in the first three years alone will likely fund both their current conversion and the coming future upgrades."

Imax, Disney deal includes *Star Wars*

Imax Corporation and **Walt Disney Pictures** have extended their DMR releasing deal to include six more live-action films opening in 2014 and 2015. They include the much-anticipated ***Star Wars VII***, to be directed by **J.J. Abrams** for release in December 2015, as well as three titles from **Marvel Studios**: ***Captain America: The Winter Soldier*** (April 4), ***Guardians of the Galaxy*** (August 1), and ***Avengers: Age of Ultron*** (May 1, 2015). The other two are ***Malificent*** (May 30) and ***Tomorrowland*** (May 22, 2015).

The new titles bring Disney's total of DMR films since 2009 to 25, not counting four animated films it repurposed and released between 2000 and 2002, and six original GS films it made between 2002 and 2006.

Barco's laser signings in US, China

Following a demonstration of its new 6P (six-primaries) laser projection system at **CinemaCon** in Las Vegas (*see item on page 24*), **Barco** has announced sales of the next-gen system to three exhibitors in China and two in the U.S. In China, **Guangzhou JinYi Media Corporation**, **Sichuan**

NEWS

Pacific Cinema, and **Henan Oscar** will buy the laser-illuminated projectors for installation this year. Among the first installations will be a dual-projector setup in the **Mudu Jinyi** theater in Suzhou, which features a screen 115 feet (35 meters) wide, reportedly the world's largest screen in a commercial cinema.

In the U.S., **Cinemark** will install an undisclosed number of Barco laser systems for its XD premium large format theaters. A Barco spokesperson told *LFX* that the system temporarily installed in a Cinemark XD auditorium in Las Vegas for CinemaCon will be moved to a Cinemark theater near its Plano, TX, headquarters. Many of Cinemark's XD houses also use Barco's Auro 11.1 audio system.

Another Texas-based chain, **Santikos**, will install a Barco laser projector in its flagship Palladium theater in San Antonio, and has "plans to expand their laser footprint beyond the San Antonio location," according to a press release.

GSF makes *Mummies* exhibit deal

Giant Screen Films and **D3D Cinema** have made a deal to bundle screenings of the 2007 GS film, ***Mummies: Secrets of the Pharaohs***, with **American Exhibitions**' *Mummies of the World* exhibit. In locations that do not already have a digital or GS film theater, D3D will set up a temporary 3D theater. The next site to get the package will be the **Buffalo Museum of Science**, in New York, starting in May 2014.

Mummies of the World is a scalable, 12,000-square-foot show that has been seen by more than a million people in nine locations, including the **California Science Center** in Los Angeles, the **Franklin Institute** in Philadelphia, and the **Maryland Science Center** in Baltimore.

IMAX deals in Europe, ME, Asia

Imax Corporation has made deals to add IMAX theaters in multiplexes in the United Kingdom, central Europe, Israel, Mongolia, and Qatar. **Cineworld Group**, which was enlarged in February with the acquisition of Israel-based **Cinema City**, will add 11 new IMAX screens in eight new and existing Cineworld locations in Britain, and in three Cinema City sites in central Europe and Israel. The expanded circuit is now the second-largest exhibitor in Europe and with this deal becomes the largest IMAX exhibitor in Europe, with 35 screens.

Imax made single-screen deals with two exhibitors in Bulgaria and Slovakia.

The company also made a deal with Mongolia's **New Tour Safaris Co.**, operator of **Urgoo Cinemas**, the country's largest cinema chain, to install IMAX theaters in two new theaters in the capital, Ulan Bator. They will be the first IMAX theaters in Mongolia, and will bring the number of countries with IMAX screens to 58.

In Qatar, **Cinemacity LLC**, a subsidiary of **World Media Holding** (not to be confused with Israel's Cinema City), will install a next-gen, laser-powered IMAX projection system in its new multiplex in the Mall of Qatar, a shopping center set to open in the Al Rayyan district of the emirate in 2015.

Imax home theater deal in China

Following on its agreement with China's **TCL Multimedia Holdings** to develop a premium home theater system for the Chinese market (*see The Biz, December 2013*), **Imax Corporation** has made a deal with **Wasu Digital TV Media Group** to license and distribute "IMAX-enhanced Hollywood and Chinese current theatrical and other content" to those systems, according to a press release. Wasu is one of five companies approved by the Chinese government to deliver digital media to the home.

Unlike the ultra-premium IMAX Private Theatre systems offered in the U.S., which come with a reported price tag of about $2 million, the TCL systems to be sold in China are expected to be priced at "only" about $250,000 when they are launched in 2015.

PERSONNEL

Nickels leaves Putnam Museum

Kim Nickels has chosen to leave the **Putnam Museum** in Davenport, IA, after six years of service, first as CFO, and, since a 2011 reorganization, as vice president of finance and operations. She was part of the team that managed the conversion of the museum's theater from IMAX film to non-IMAX digital projection in 2012, at which time she was made responsible for managing the theater. She calls that change "a blessing in disguise," adding, "it really rejuvenated me and my career."

Kim Nickels

She hopes to remain in the movie industry "in a role that will take advantage of my financial skills," and says her profile is available on LinkedIn. She can be reached at reofankim@mchsi.com.

Niven named LIPA chair

Greg Niven has been named chair of the **Laser Illuminated Projection Association**, replacing **Bill Beck**, who was elected last summer (*see The Biz, Summer 2013*). According to a press release, Niven will "lead the board of directors and management in achieving the association's objectives, centered on updating regulatory requirements, educating key constituencies, and fostering the development of standards and best practices for this exciting illumination technology."

Greg Niven

Niven is vice president of sales and marketing for **NECSEL**, a manufacturer of laser systems and subsidiary of **Ushio, Inc.**

Beck's resignation from **Laser Light Engines** last year (*see The Biz, February 2014*) made him ineligible for the chairmanship.

GSCA Film Expo in Austin

*(from **GSCA** on page 1)*

pua, Indonesia, about the fragile marine ecosystem in which they live, and teaches audiences about the importance of "living in balance with the ocean planet we all call home." A world away, *Wonders* follows a scientist who is working with the Inuit to understand the effect global climate change is having in the Arctic and its impact on the world.

In ***D-Day: Normandy 1944***, director **Pascal Vuong** recounts the critical battle of World War II with the innovative and informative use of CGI he showed in his first film, ***Sea Rex***. National Geographic's ***Deepsea Challenge*** documents **James Cameron**'s 2012 trip to the deepest place in the ocean in a submarine he built himself. Nat Geo's other new film, ***Pandas: The Journey Home***, produced by **Oxford Scientific**, visits a center in China where the endangered animals are being raised and released into the wild.

Films in production

The 16 films in production represent a significant drop from the 25 that were presented at last year's Film Expo in Galveston (*see LFX, April 2013*). Of the 16, five had not been seen at a previous conference:

Behind the Cube	Radiant Images
Predator	BBC Worldwide
Sea of Love	December Media
Space: Unraveling the Cosmos 3D	3Net
Interstellar	Paramount Pictures

The least conventional of these is ***Behind the Cube***, a documentary about the life of **Erno Rubik**, inventor of the Rubik's cube. Perhaps most anticipated is ***Interstellar*** from director **Christopher Nolan**, a sci-fi feature based on the writings of physicist **Kip Thorne**. Nolan said at **CinemaCon** (*see item on page 24*) that he shot more of this film with IMAX cameras on 15/65 film than he did in his last movie, 2012's ***The Dark Knight Rises***. When it opens in November, *Interstellar* will reportedly have more than an hour of LF footage, which, in theaters still equipped with 15/70 projectors, will completely fill their 1.33:1 screens. (*See item on page 24*)

The BBC's ***Predator*** will look at the contests between predators and prey, and the extreme performance required of predators if they are going to survive. ***Space: Unravelling the Cosmos 3D*** is adapted from a television series being produced by the 3Net cable channel. And ***Sea of Love***, from **December Media**, the producer of ***Hidden Universe***, explores the mating rituals of ocean creatures.

At previous industry conferences, a criterion for Films in Production was having 15/70 footage to show. This requirement was dropped a few years ago, and only two projects in Austin presented 15/70 material: *Interstellar* (the theatrical trailer), and MacGillivray Freeman Films' ***Humpback Whales***. The remaining 14 films were presented digitally.

Films in development

The 17 films in development exactly matched the number presented a year earlier, and included 11 that had not appeared at a previous industry meeting:

Ant Nations	Rough Cut Pictures
Asteroid Impact 3D	Imax Corporation
The Beavers	Principal Large Format
Bumblebee Queen	Principal Large Format
Dream Big	MacGillivray Freeman
The Invisible Highway	Imax
Life In Space	December Media
Great Outdoors Film	MacGillivray Freeman
Mystery of the Ebo Gogo..	Rough Cut Pictures
Snow	Studio Élément
Secrets of the Universe	Stephen Low Co.

Members' meeting

"Made for television"?

Introducing his latest film, ***Journey to the South Pacific***, director **Greg MacGillivray** spoke about the trouble his crew took to shoot in extremely remote locations with six 15/65 cameras, including two massive Solido 3D IMAX cameras. He did so, he said, because "the kids know the difference" between the high quality images captured on GS film and those shot with small, light digital cameras.

He then made a controversial comment that *LFX* has been unable to substantiate. According to the notes from which he spoke, which he provided to *LF Examiner*, he said that 80–90% of films at the Film Expo were shot with "small, light digital cameras." (*LFX* editor **James Hyder** was present at the screening, but did not record MacGillvray's comments or take notes, and has no firm recollection of the remark.)

However, several people there believe that he said that 90% of the films were "made for television," or words to that effect; a very different assertion.

One of those people, **Lisa Truitt** of **National Geographic Cinema Ventures**, addressed that claim in her introduction to ***Mysteries of the Unseen World*** later in the day. In a statement Truitt provided *LFX* after the conference, she said that "I felt that [MacGillivray's] statement was incredibly disrespectful to most of the movies shown at GSCA — terrific movies including ***Island of the Lemurs: Madagascar*** and ***Jerusalem***, and I stated that the movie I was introducing was shot over ten long years for the giant screen. I offered my respect and congratulations to these film makers."

She added, "What I did not say [in Austin], but will here, is that I am aware of a couple of films for which there was a TV product also made from the material. Of the films with which I am familiar, I know that they did not go into the field without specific planning and forethought to make a giant-screen film. That may not be true of all films."

In e-mail correspondence after the expo, MacGillivray told *LFX* that he did not say, or mean to say, that the majority of films were "made for television."

(*For more on this subject see James Hyder's editorial on page 2.*)

At the members' meeting and lunch, **Rich Sweitek** of **Friendly Giant Marketing** described the audience research survey he was conducting on behalf of the GSCA. In March and April, visitors to 26 GS theaters in the U.S. and Cancada were surveyed to learn what "impacts and motivates their decisions to attend giant-screen films." In addition, a separate online study was set up on the Web. The goal was to obtain at least 1,000 completed responses from each survey. Tabulating the responses began in April, and preliminary results will be presented to the board and at the **Euromax** meeting in The Hague, Netherlands, May 21–24. A full survey report will be presented at the GSCA's conference in Toronto in September.

Former GSCA chair **Toby Mensforth** also summarized the Best Dome Practices workshop the GSCA held at the IMERSA summit in Denver in March. (*See article on page 1.*)

Technical Session

The technical session featured demonstrations of high frame rate, a review of the 4K 3D digital projection system installed for the film expo, examples of alternate content, and a live 3D presentation. The 90-minute presentation was hosted by the co-chairs of the Technical Committee, **Martin Howe** of Electrosonic and **Tim Hazlehurst** of the **Marbles Kids Museum** in Raleigh, NC

The first HFR clips were provided by the **Screen Industries Research and Training Centre** in Toronto, and obtained with the assistance of **Paul Panabaker**, most recently with **Laser Light Engines**. Several scenes, shot in both 24 fps and 48 fps, and with various shutter speeds, demonstrated, as Howe explained, "the benefit of running at a higher frame rate to smooth out panning shots, removing motion blur, and effectively increasing perceived resolution."

Toby Mensforth reported on the Dome Best Practices workshop.

New Zealand's **Park Road Post Production** provided the next set of HFR clips, aerials shot as test footage for theaters that were to show 2012's ***The Hobbit: An Unexpected Journey***, the first commercial feature to be shown in HFR.

One of the features of the 4K 3D projection system installed for the Film Expo was Christie's Vista Spyder processor, which allows multiple inputs to be placed on and moved around the screen in multiple windows, with different shapes, borders, and blending. RealD's **Miller Shuck** outlined the capabilities of the company's XLGS 3D system, designed for giant screens, which recycles light that would otherwise be lost in polarizing images for 3D. The system allowed 3D to be screened at 6 foot-Lamberts.

Hazlehurst ran clips from several providers of alternative content, including ballet, live theater, dance, concerts, and more from **More2Screen**, **Specticast**, and **Microspace**. He also showed examples of "home grown" material he had created "on the cheap" with Adobe After Effects software: walk-in pre-shows and a conversion of a documentary made by a local filmmaker.

The session included a first-ever live feed of 3D 4K. A live image of **Steve Schklair** of **3ality Digital** was transmitted to the giant screen from a camera rig positioned just outside the theater in one of the museum's halls. "We wanted to show you how easy it is not only to shoot live content, but live in 3D at a high-def resolution to match the screen size." The camera system is self-aligning but allows real-time adjustment of 3D characteristics like convergence to create desired depth effects or maintain viewer comfort. Schklair said that, thanks to the millions that Hollywood has spent developing 3D camera systems, rigs now available allow 3D shooting "on a 2D schedule, in real time, quickly, with images that don't need to be post-produced to work on any sized screen."

The next meeting of the GSCA will be its annual conference and trade show in Toronto, Sept. 20–23. For more information, visit giantscreencinema.com.

University of Texas film students examine the 3D 4K rig that 3ality Digital's Steve Schklair used for his demo.

New Films

D-Day: Normandy 1944

N3D Land Production
Release Date: 3/31/2014
Format: 3D
Length: 44 min.

June 6, 1944: The largest Allied operation of World War II began in Normandy, France. Yet, few know in detail exactly why and how, from the end of 1943 through August 1944, this region became the most important location in the world. Blending multiple cinematographic techniques, including animation, CGI and stunning live-action images in 3D, D-Day 3D: Normandy 1944 brings this monumental event to the world's largest screens for the first time ever. Audiences of all ages, including new generations, will discover from a new perspective how this landing changed the world. Exploring history, military strategy, science, technology, and human values, the film will educate and appeal to all. Narrated by Tom Brokaw, D-Day 3D: Normandy 1944 pays tribute to those who gave their lives for our freedom. A duty of memory, a duty of gratitude.

Deepsea Challenge

Lightstorm Entertainment
Release Date: 2014
Format: 3D
Length: 40 min.

Deepsea Challenge follows the dramatic story of Academy Award-winning director James Cameron's personal odyssey as he undertakes an expedition of historic proportions and extreme personal danger to the ocean's deepest point.

Galapagos 3D: Nature's Wonderland

Atlantic Productions
Release Date: 2/8/2014
Format: 3D
Length: 40 min.

In the vastness of the Pacific Ocean, there is a paradise unlike any other: the Galapagos archipelago. Amongst these fascinating and remote volcanic islands, life has played out over millions of years in relative isolation. The result is a wonderland of nature, with a remarkable collection of plants and charismatic animals that have all adapted to this unique environment. Meet giant half-ton tortoises and marine iguanas that spit sea-salt from their noses. Dance with tropical albatrosses and hunt fishes with the colorful blue-footed boobies. Dive into the ocean with flightless cormorants and swim with tiny penguins thousands of miles away from their natural habitats. Around the archipelago, converging cross-winds and deep, cold, nutrient-rich currents have made possible a unique and bio-diverse marine oasis, which boasts everything from abundant microscopic plankton to Galapagos sharks. This is a story of discovery, of survival against the odds, and of nature's ingenuity, all brought to life in stunning 3D. You're invited to explore these extraordinary and enchanted islands, whose remarkable inhabitants helped change the way we understand nature.

Great Apes 3D

Visionquest Entertainment International Pty Ltd
Release Date: 5/9/2014
Format: 3D
Length: 45 min.

The eagerly anticipated film Great Apes 3D brings us face to face with some of the world's rarest and most extraordinary primates: chimpanzees, bonobos, orangutans and the magnificent mountain gorillas. Great Apes 3D features the personal journey of Holly Carroll, a passionate zoologist, as she explores the dense rainforests and remote jungles of Africa and Indonesia to study the lives of these intelligent and curious animals. Walking in the footsteps of her own lifelong heroes, Dr. Dian Fossey and Dr. Jane Goodall, our scientist captures the emotional connection we all have to the great apes in this up-close look at their behaviors, and uncovers the challenges they face in an increasingly threatened habitat. During her quest, she lives a series of unforgettable adventures that will mesmerize your audience. Filmed entirely in 3D on location in Africa (Uganda, Congo, Central African Republic and Tanzania) and Indonesia (Sumatra and Borneo).

Hidden Universe

December Media
Release Date: 6/30/2013
Format: 3D
Length: 37 min.

The giant screen documentary adventure Hidden Universe 3D takes audiences on an extraordinary journey deep into space in the cinematic medium that transports audiences like no other. The deepest reaches of our universe are brought to life with unprecedented clarity through real images captured by the world's most powerful telescopes — tools that are expanding human knowledge and fundamentally changing the way we see the universe. Mesmerizing, high-resolution 3D images of space allow audiences to explore the earliest galaxies and travel the terrain of Mars; witness images of distant celestial structures including stunning new views of the Sun; and peer deep inside the universe's most mysterious nebulae where stars are born. Seen for the first time on the giant screen, these dramatic new images of deep space offer fresh insight into the origins and evolution of the universe.

Island of Lemurs: Madagascar

Warner Bros.
Release Date: 4/4/2014
Format: 3D
Length: 40 min.

Academy Award winner Morgan Freeman (Million Dollar Baby, Dolphin Tale) narrates the IMAX 3D documentary Island of Lemurs: Madagascar, the incredible true story of nature's greatest explorers: lemurs. The film reunites Freeman with Drew Fellman, who also wrote and produced the 2011 IMAX 3D documentary Born to Be Wild 3D, and director David Douglas, who served as director of photography on that film. Captured with IMAX 3D cameras, Island of Lemurs: Madagascar takes audiences on a spectacular journey to the remote and wondrous world of Madagascar. Lemurs arrived in Madagascar as castaways millions of years ago and evolved into hundreds of diverse species but are now highly endangered. Join trailblazing scientist Dr. Patricia Wright on her lifelong mission to help these strange and adorable creatures survive in the modern world.

Jerusalem

Cosmic Picture
Release Date: 9/12/2013
Format: 3D
Length: 40 min.

Filmed in 15/70 and 3D, Jerusalem immerses audiences into one of the world's most beloved cities. Discover why this tiny piece of land is sacred to half the people on earth, through the stories of Jewish, Christian, and Muslim families who call Jerusalem home. Join renowned archaeologist Dr. Jodi Magness as she travels underground to solve some of this city's greatest mysteries. With unprecedented access to the city's most iconic sites, as well as rare aerial footage across the Holy Land, Jerusalem is a stunning cinematic experience.

Journey to the South Pacific

MacGillivray Freeman Films, Inc.
Release Date: 11/27/2013
Format: 3D
Length: 40 min.

Narrated by Academy Award winner Cate Blanchett, Journey to the South Pacific takes moviegoers on an IMAX 3D adventure to the remote tropical islands of West Papua, where life flourishes above and below the sea. Join Jawi, a young island boy, on a journey aboard the Kalabia, as he encounters whale sharks, sea turtles, and giant manta rays. Home to more than 2,000 species of sea life, this exotic locale features the most diverse marine ecosystem on earth. An uplifting story of hope and celebration, Journey to the South Pacific highlights the importance of living in balance with the ocean planet we call home. An IMAX Entertainment and MacGillivray Freeman Films presentation, directed by two-time Academy Award-nominated filmmaker Greg MacGillivray and Stephen Judson and produced by Shaun MacGillivray and Mark Krenzien, written by Stephen Judson with a musical score by Steve Wood.

Mysteries of the Unseen World

National Geographic Cinema Ventures
Release Date: 11/1/2013
Format: 3D
Length: 40 min.

Mysteries of the Unseen World will allow viewers to see things not visible to the naked eye, thanks to the film's innovative use of high-speed and time-lapse photography, electron microscopy, and nanotechnology. The audience will be taken into the microscopic world once reserved only for scientists to see a whole new universe of things, events, and creatures. Visually stunning and rooted in cutting-edge research, Mysteries of the Unseen World will be available in 3D and 2D, 15/70 and digital formats.

Pandas: The Journey Home

Oxford Scientific Films
Release Date: 4/30/2014
Format: 3D
Length: 40 min.

Join us as we travel to the mystical Wolong Valley in China and venture behind closed doors at the Research Centre for the Wild Panda. With unprecedented access, Oxford Scientific Films reveals the secrets of panda breeding and discovers that the Chinese are on the brink of achieving an extraordinary environmental turnaround.

Wonders of the Arctic

Science North
Release Date: 3/6/2014
Format: 3D
Length: 40 min.

The Arctic has always been a place of mystery, myth, and fascination. The Inuit and their predecessors adapted and thrived for thousands of years in what is arguably the harshest environment on earth. Today, the Arctic is the focus of intense research. Instead of seeking to conquer the north, scientist pioneers are searching for answers to some troubling questions about the impacts of human activities around the world on this fragile and largely uninhabited frontier.

Wonders of the Arctic centers on our ongoing mission to explore and come to terms with the Arctic, and the compelling stories of our many forays into this captivating place will be interwoven to create a unifying message about the state of the Arctic today. Underlying all these tales is the crucial role that ice plays in the northern environment and the changes that are quickly overtaking the people and animals who have adapted to this land of ice and snow

We the People

Inland Sea Productions
Release Date: 9/18/2013
Format: 2D
Length: 40 min.

We the People explores the birth and evolution of democracy in the United States. The film, narrated by Morgan Freeman and Kenny Rogers, vividly portrays the meaning and impact of the ideals and tenets of a constitutional republic. The Founding Documents spring to life on the giant screen accompanied by a monumental score that pays homage to America's greatest compositions. As history unfolds, audiences come to appreciate more deeply their rights and responsibilities as American citizens. There is a wide array of marketing and educational materials in support of the film as well as several outreach programs designed for specific special interest groups and national holidays.

Films in Production

African Safari 3D

nWave Pictures
Release Date: 9/30/2014
Format: 3D
Length: 40 min.

Filmmaker Ben Stassen (Fly Me to the Moon, Wild Safari 3D) and cinematographer Sean MacLeod Phillips return to southern Africa for a whole new 3D adventure. Animal behaviorist Kevin Richardson -- "The Lion Whisperer" -- guides audiences on an extraordinary journey across the most spectacular sceneries on earth/ Using breakthrough 3D filming techniques, the film delivers startlingly close encounters with lions, cheetahs, leopards, black rhinoceros and elephants. This is the trek of a lifetime, so get ready to be immersed in the real wild Africa... where there are no fences for your protection!

Behind the Cube

Release Date: 10/31/2014
Format: 3D
Length: 40 min.

In a world when all you need to find an answer to a complicated problem is to just "Google it"... comes a product so simple it defies every modern toy company principle. It doesn't fly, shoot, cry, or even require batteries. Over one-fifth of the planet's population has held it in their hands, yet less than .000001 people in the world can solve it. Behind the Cube examines a world brought to us by the Hungarian inventor Erno Rubik and his Rubik's Cube in six colors by 27 squares and 1 in 43 quintillion possibilities. With every twist it twists us. Behind the Cube will explore in rich 3D imagery just how by attempting to solve it champions in each of us the desire to restore order to chaos.

Films in Production

Electropolis

Melrae Pictures
Release Date: 2014
Format: 3D
Length: 40 min.

From the spellbinding drama of a widespread grid catastrophe to the brilliant technologies forging a more reliable and efficient future, Electropolis 3D is the incredible story of our quest to reimagine and reinvent our entire energy ecosystem.

Humpback Whales

MacGillivray Freeman Films, Inc.
Release Date: 2/1/2015
Format: 3D
Length: 40 min.

From the clear, turquoise waters of Hawaii and Tonga to the cold, mountain-ringed seas of Alaska, this ocean adventure tracks scientists as they seek answers about this giant mammal. Once on the brink of extinction, humpback whales have made a breathtaking recovery. More than 100,000 humpbacks now travel the world's oceans-and we have played a role in protecting them. This upbeat film celebrates their success while offering an immersive, intimate portrait of these enigmatic animals. Playful, athletic, and incredibly curious, humpbacks captivate people all over the world. Just as they rank high on topic surveys, they will rate even higher with your audiences, once viewers meet these majestic, high-spirited creatures. Humpback whales will splash their way onto the giant screen and sing their song for your audience.

In Saturn's Rings

SV2 Studios
Release Date: 7/31/2014
Format: 2D
Length: 44 min.

Fly through space and explore the wonders of the universe as science meets art on the giant screen. Created from over one million real photographs from space missions and historical sources, all animated to full motion, audiences will journey from the Big Bang to the awe-inspiring rings of Saturn. In Saturn's Rings showcases stunning, rarely seen, and newly processed images from humanity's space missions, including Cassini-Huygens, Apollo, Voyagers 1 & 2, Hubble, Solar Dynamics Observatory, Messenger, Lunar Reconnaissance Orbiter, and many more. Leading astrophotographers have contributed 500,000 photographs of the night sky, including the highest resolution multi-day time-lapse of the Milky Way ever photographed. The result is a groundbreaking visual epic that is the closest experience to flying through space and time possible without a personal spacecraft. Set to powerful music and dense sound design, In Saturn's Rings appeals to the great human yearning to explore, to question, to discover.

Interstellar

Paramount Pictures Corporation
Release Date: 11/7/2014
Format: 3D
Length: 120 min.

Directed and written by Academy Award-nominee Christopher Nolan (Inception, The Dark Knight Rises), Interstellar is based on a script by Jonathan Nolan. The film will be produced by Emma Thomas and Christopher Nolan of Syncopy Films and Obst of Lynda Obst Productions. Kip Thorne will executive produce. The film will depict a heroic interstellar voyage to the furthest reaches of our scientific understanding.

The Magic of Wild Africa

BBC Worldwide
Release Date: 2015
Format: 3D
Length: 40 min.

Come with us on a spectacular 3D ride across, over, and through the magical realms of the most dramatic continent on earth: Africa. Our guide through this enchanted kingdom is the sorcerer itself —water. Water crafts wild Africa, conjuring up life wherever it journeys--traveling above the plains on seasonal winds, cascading along raging rivers or sheltering coral cities. Audiences will be plunged into fantastic places and meet amazing creatures. On the journey through the magical realms of Africa, we'll discover the fascinating secrets of this enchanted kingdom. How spectacular thermal geysers help turn thousands of flamingos pink, and create the perfect conditions for them to breed; why the heat beating down on waterless dunes in the Namib desert forces a lizard to dance; and why it snows on the equator. It's an adventure where you will truly believe the real world is more extraordinary and awe-inspiring than any fiction.

Natural History Museum Alive 3D

Atlantic Productions
Release Date: 2015
Format: 3D
Length: 40 min.

In this stunning new film from the team behind Flying Monsters 3D, Penguins 3D and Galapagos: Nature's Wonderland 3D, audiences are taken on an incredible adventure behind the scenes at a world-class natural history museum. When all the visitors have left and staff have locked up for the night, the shadows reveal that the most fascinating exhibits of long-extinct creatures come alive. Fusing a dramatic storyline with hard facts, David Attenborough interacts with dinosaurs, enormous snakes, sabre-tooth tigers, an abominable snowman, and more in a magical mixture of photo-realistic CGI and live action. Based on a close collaboration between museum experts and animators, the creatures represent the latest scientific research as well as being beautifully realized. Against the backdrop of London's atmospheric, Hogwarts-like neo-gothic Natural History Museum, audiences will thrill to see iconic animals from the past live again, and come to understand their origins, behavior and significance.

Oceans 3D

3D Entertainment Films Ltd.
Release Date: 3/31/2015
Format: 3D
Length: 40 min.

Oceans 3D will invite audiences to explore and understand the food chain from the phytoplankton to the largest animals. Using special 3D macro-photography jointly developed by the Cousteau and 3D Entertainment Films teams, viewers will discover an entirely new world too small to be seen by the human eye.

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Panama Canal 3D

Large Screen Cinema
Release Date: 2014
Format: 3D
Length: 40 min.

Through the magic of 3D and IMAX cameras, audiences everywhere can take a mind-blowing trip through one of the seven wonders of the modern world Panama Canal 3D: A Land Divided, A World United; revealing not only its vast scope but, plunging down into the locks and mechanical operations, boarding the giants sailing the Canal, gliding airborne over the entire country, the Panama railway, exploring by native canoe, discovering the unexpected tropical rain forest beauty and wildlife. The film sweeps from the days when Conquistadores struggled through a water-soaked quagmire to the 19th-Century French canal-digging debacle to the American engineering achievement that revolutionized shipping and tropical medicine. It's a film about the visionary present, documenting efforts by Panama to expand the 100-year-old waterway to accommodate post-panamax ships. It concludes with a fusion of old and new Panama, its skyscrapers, its culture, a rising economic nerve of Central America.

Predator

BBC Worldwide
Release Date: 2015
Format: 3D
Length: 40 min.

Predator deconstructs the world of major predators as never before, taking an intimate look at the remarkable strategies they use to succeed. Unveiling the most dramatic events, Predator tells the story of the contests between predators and their prey, showcasing how these supreme species have to be at the very peak of performance to have any chance of success. Advanced filming techniques expose the planet's top predators in extraordinary footage. Using new high-resolution thermal cameras, Predator reveals the stealth of the leopard. For the first time, we capture the polar bear in action with four different hunting techniques used in the summer. Come on the journey as we follow them into the midst of the pack ice as they hunted for bearded seals. Alongside dramatic animal behavior, spectacular scenics and aerials, the film reveals the unique relationship between the planet's predators and prey as a fundamental building block of ecology.

Robots

National Geographic Cinema Ventures
Release Date: 2015
Format: 3D
Length: 40 min.

Robots is an exciting, engaging 3D film that tells the stories of cutting-edge science of Robotics, Artificial Intelligence, and Emergence in a way that will inspire children to become scientists and engineers.

Sea of Love

December Media
Release Date: 7/1/2015
Format: 3D
Length: 45 min.

We think of love and romance as human pursuits but the sea also has its secrets. Sea of Love dives deep into the marine environment to capture comical courtship rituals, impassioned searches for soul mates and some bizarre solutions to the challenge of raising offspring - enabling us to see that some sea creatures have much more in common with humans than previously thought. Extraordinary intimacy with the subjects of the story is created by the use of a cutting-edge 3D "wet lens" recording technology that allows the audience to see, for the first time, the aquatic world as its inhabitants do.

Space: Unraveling the Cosmos 3D

3Net Studios
Release Date: 1/31/2014
Format: 3D
Length: 42 min.

Space: Unraveling the Cosmos 3D is an epic 3D journey of exploration, as we reach to the farthest points within our universe, and beyond, to develop a greater understanding of space that surrounds our planet.

Tiny Giants 3D

BBC Worldwide
Release Date: 2014
Format: 3D
Length: 40 min.

Tiny Giants 3D reveals the astonishing lives of tiny animals. Using the incredibly immersive power of specialist 3D cameras, audiences will be transported in a very intimate way into another world and experience the titanic battles these creatures face to survive. A chipmunk in a wild wood and a grasshopper mouse in Arizona's scorched deserts are both forced to grow up fast when they find themselves alone for the first time. Facing experienced rivals and huge predators, our chipmunk must find courage to gather enough nuts for winter. Forced out of the family home, our adolescent grasshopper mouse is then swept away in a flash flood. He needs to learn the skills to survive and lay claim to his own patch of desert as he becomes an adult. Only by using their ingenious "superpowers" can our heroes not only stay alive but also become masters of their universe.

Walking With Dinosaurs

BBC Worldwide
Release Date: 4/30/2014
Format: 3D
Length: 40 min.

On a thrilling ride, we spin back in time to an extraordinary prehistoric world: Alaska in the Cretaceous period, 70 million years ago—the last great flourish of the dinosaur era. We invite you to come on a journey through the seasons and experience the life of dinosaurs fighting, feeding, migrating, playing, and hunting. With the most ambitious CGI visuals, this film reveals the story behind the lives of the dinosaurs and the challenges they faced in a constant battle of survival.

Films in Development

Amazon Adventure

SK Films, Inc.
Release Date: 2016
Format: 3D
Length: 40 min.

Amazon Adventure tells the adventure story of Henry Bates' fascinating 11-year journey through the Amazon. Bates made crucial contributions to biology: identifying 8,000 new species; discovering the phenomenon of "Batesian" mimicry whereby animals adopt the look of others to deceive predators; and most importantly, putting forward the first case for speciation—the birth of a new species. This discovery turned out to be the "beautiful proof" for Natural Selection. Audiences will be wowed by mind-boggling examples of mimicry and see scientific discovery as an ongoing process with current genetic research that is uncovering the never before seen, microscopic mechanisms behind speciation—using the same animals at the heart of Bates' discoveries 150 years ago.

Ant Nations: The Super Social Network

Rough Cut Pictures
Release Date: 2015
Format: 3D
Length: 40 min.

Ants and humans are the only two creatures on earth capable of living in societies of over a million individuals. As such, our civilizations face similar challenges. Modern humans are more like ants than we are like chimpanzees. We both build roads, employ traffic rules, work in teams and assembly lines, and fashion means for dealing with sanitation and public health issues. We train labor specialists, enslave others, and draft armies (though ants cannily direct the most elderly, frail, and dispensable individuals to the front lines). It is an adventure of epic proportions; a journey into the ant world, up close, personal and at our giant screen scale.

Asteroid Impact 3D

Imax Corporation
Release Date: 2016
Format: 3D
Length: 40 min.

Asteroid Impact will reveal the origins of asteroids and the effects of previous Earth impacts, delve into the threat these celestial masses pose to our planet today, and examine how we monitor their trajectory in order to stay out of their deadly path. Through a tour of the solar system and a close look at the "city-buster" asteroid, Apophis, this new IMAX documentary will tell you everything about the massive space rocks that shape our universe through amazing and devastating collisions.

The Beavers

Principal Large Format
Release Date: 2017
Format: 3D
Length: 40 min.

The Beavers is the story of a young beaver who sets off on a journey to find a mate, build a home, and start a family. Under the shadows of the Rocky Mountains, our young female is forced by her mother, in a coming-of-age ritual, to leave the pond where she was born. She survives the perilous journey (that claims many young lives) and finds a mate, whom she will stay with for life. They proceed to transform a barren patch of the American Rockies into a home for themselves and a host of other animals. They do this in an amazing feat of engineering, by building a dam, a complex series of canals, and creating their own pond. But, will our beaver couple survive the winter storms and spring floods, as well as the attentions of wolves, bears, and coyotes, to start a family of their own?

The Bumblebee Queen

Principal Large Format
Release Date: 3/31/2016
Format: 3D
Length: 40 min.

We will take you into a world you cannot see with human eyes...into the world of The Bumblebee Queen. Set on a beautiful English country estate, The Bumblebee Queen is the emotionally driven story of a queen bee and her struggle to bring up the next generation of kings and queens. Along the way we are introduced to a cast of other fascinating characters. Our film will open audiences' eyes as to how vital insects are to us humans, as we witness the ways in which the bumblebee queen, along with other insects and pollinators, work their natural magic around the country estate: in the meadow, the orchard, the flower gardens, the vegetable plots and the greenhouses.

Dream Big: Engineering Wonders of the World

MacGillivray Freeman Films, Inc.
Release Date: 2/1/2016
Format: 3D
Length: 40 min.

Dream Big wwill bring today's greatest engineering marvels to the giant screen. From Record-reaching skyscrapers to bridges soaring above the clous to giant runniel-boring machines naviagting beneath our cities, audiences will experience the massive scale and forces of nature that challenge their designers. Audiences will discover how imagination and human invention -- even failure -- turn ideas, dreams, and human needs into reality. All aound the world engineers are pushing the limits of ingenuity and innovation in unexpected, amazing, and forward-thinking ways. The film, together with its outreach programs, will tell the story of how engineers use science and technology to build, invent, design, and shape our world.

Expedition Chesapeake

Whitaker Center for Science and the Arts
Release Date: 2016
Format: 3D
Length: 42 min.

The Chesapeake basin is one of the most important watersheds in North America, stretching from upstate New York to the Chesapeake Bay's mouth in Virginia. Home to 17 million people, the watershed encompasses over 100,000 rivers and streams that flow into the Bay, mixing their fresh water with the sea to create one of the richest estuaries on Earth. Directed by David Lickley and hosted by Emmy Award-winner Jeff Corwin, Expedition Chesapeake takes audiences on a journey of discovery featuring an eclectic group of stars including the blue crab, the river otter, the osprey, and the hellbender giant salamander, creatures whose lives represent the challenges and successes that make the Chesapeake one of the most studied and celebrated watersheds in the world. The film is complemented by the most comprehensive suite of student learning experiences ever developed for a giant screen film, already available and in use by teachers.

Extreme Weather

National Geographic Cinema Ventures
Release Date: 2015
Format: 3D
Length: 40 min.

Extreme Weather comes to us from famed storm chaser, Sean Casey. This dramatic and exciting film will take us inside hurricanes, lightning and tornadoes, drought and floods. We will see lightning move in a slow-motion dance, and travel on a groundbreaking mission to record the first vertical scans of a tornado. We will be going inside an extraordinary wind-generating lab that can create winds up to 190 mph and maintain those winds for 12 hours to replicate the exact conditions of a hurricane. Extreme Weather will examine these forces of nature so we can better understand them and prepare ourselves for when they strike.

The Invisible Highway

Imax Corporation
Release Date: 9/1/2014
Format: 2D
Length: 40 min.

The Invisible Highway is a story about how the airplane has changed the world. Not long ago, traveling between continents was a migration. Now, on any given day, 50,000 planes transport people and things between any two points on Earth in a matter of hours. Filmed in 18 countries across all 7 continents, The Invisible Highway explores the countless ways aviation affects our lives (even when we don't fly). It influences everything from where and how we can live—to what we can experience and own. With stunning visuals, from the islands of the Maldives to the South Pole, the film renews our appreciation for one of the most extraordinary and awe-inspiring aspects of the modern world.

Journey to Space: A Shuttle Adventure 3D

Giant Screen Films
Release Date: 9/30/2014
Format: 3D
Length: 40 min.

The film will celebrate what Shuttles have contributed to the global advancement of space exploration. The film's look to the future will explore how the Shuttle helped provide the foundation for our next planetary space race, and humankind's first visit to Mars. The opening act for the trip to the Red Planet will be the capture and relocation of a nearby asteroid. For many of us, this will all happen during our lifetime.

Life In Space

December Media
Release Date: 2/1/2016
Format: 3D
Length: 40 min.

We already know that life in space exists, because that's what we are, as are all things that live on our planet. No one is expecting to find evidence of other humans out there. Instead, the search is on for something much more alien than even science fiction writers could imagine. In order to understand what kinds of life might exist in the harshest environments throughout the universe, scientists are searching for life forms that may exist in the most extreme conditions to be found here on earth. Life that defies human boundaries. Life forms that can happily exist within active volcanoes at temperatures in excess if 1000 degrees Celsius, live under crushing pressures at the bottom of deep-sea trenches, or thrive within an atomic reactor after a meltdown.

MFF Great Outdoors Film

MacGillivray Freeman Films, Inc.
Release Date: 2015
Format: 3D
Length: 40 min.

In this new 3D film from MacGillivray Freeman Films, audiences will embark on an exciting adventure through some of the most iconic wildernesses and untamed landscapes of the great outdoors.

Mystery of the Ebo Gogo

Rough Cut Pictures
Release Date: 2015
Format: 3D
Length: 40 min.

Pygmy elephants, giant Storks, mammoth rats, gigantic lizards and miniature men… Welcome to the primitive island of Flores. For many centuries the Nage people of the Flores Island in Indonesia have told a traditional folk story about tiny Hobbit like people…the Ebu Gogo. On the 28th October 2004 myth and folklore became fact when Australian scientists revealed to the world the skeleton of a dwarf-like being found on the island. Now for the first time history, science, archaeology, folklore, and legend come together to reveal how these mysterious creatures lived and what ultimately caused their demise.

Secrets of the Universe

Stephen Low Company
Release Date: 2016
Format: 3D
Length: 40 min.

Travel to the Franco/Swiss border where the world's most brilliant scientists are working to find answers to some of life's most enduring "secrets," such as the origins of the universe as we know it after the big bang. Aided by the world's most powerful microscope, the $13 billion Large Hadron Collider, we learn about why particles have mass, the nature of dark matter, the causes of gravity, and more. Pre-production begins fall 2013 and shooting begins early 2014.

Sharks! Rulers of the Seas

BBC Worldwide
Release Date: 3/31/2016
Format: 3D
Length: 40 min.

This is the definitive story of the shark brought into super-reality through the immersive power of 3D. Our film takes the audiences on a spectacular journey, from shallow reefs and river-mouths into the extreme-beyond the dropoff. Throughout the adventure, advanced camera techniques, in the hands of the world's best natural history filmmakers, will reveal rare and previously unrecorded behavior, showcasing this supremely adapted species. Recent discoveries are showing that sharks have incredible abilities. Revelations like navigating empty oceans, hunting in the darkness, sensing prey, and dodging predators are showing sharks as sophisticated creatures. Whether it's the Mako shark built for speed, the Wobbegong who camouflages himself like seaweed, or the Dwarf Lantern Shark whose glowing glands mimic the starlit sky, audiences will be surprised by the vast shark family that goes way beyond the all familiar Great White.

Snow

Studio Élément
Release Date: 2017
Format: 3D
Length: 40 min.

On winter days, one sometimes get mesmerized by snow gently falling, by the hypnotic descent of a snowflake dancing around with the wind. A moment of eternity that makes us forget time. Finding its roots in that spirit, Snow introduces snow to those new to it and lets Northerners rediscover it through a one-of-a-kind, ultimate experience that builds on the power of 3D. Our movie, like a two-end telescope, offers an encounter between two immensely beautiful, complex and opposite worlds—microcosm and macrocosm. From ephemeral snow to violent storms, from the majestic composition of a snowflake to stunning northern views. Snow is more than a contemplative movie about nature's greatness. It is also a playful human adventure, a character's quest to understand snow in order to better control it. A movie based on science that proposes an experience halfway between dream and life. So, let it Snow.

Wild Brazil 3D

K2 Communications
Release Date: 2015
Format: 3D
Length: 42 min.

Whether traversing the Amazon or immersed in the pulsing rhythm of Carnival, Brazil is a land that envelopes the senses in sound, color, and dynamic images. Wild Brazil will create a visual tapestry weaving together the beauty, culture, and heartbeat of a vibrant land.

IMERSA Summit in Denver

*(from **IMERSA** on page 1)*

to build a consensus on how best to "move the dome industry forward," "create mechanisms...to manage dome convergence," and discuss show distribution, business models, and other critical issues. The session consisted of short presentations by industry experts and facilitated discussions moderated by former GSCA chair **Toby Mensforth** of **Mensforth and Associates**.

Participants included representatives of fulldome providers such as **Michael Daut** of **Evans & Sutherland** and **Steve Savage** of Sky-Skan; planetarium directors such as Denver's **Dan Neafus** and **Ryan Wyatt** of the **California Academy of Sciences** in San Francisco; the GSCA's **Tammy Seldon** and **Kelly Germain**; IMERSA's **Judy Rubin**; **Brian Wirthlin** of **Seiler Instrument**, **Ed Lantz** of **Vortex Immersion**, and many others. **Electrosonic**'s **Martin Howe**, co-chair of the GSCA's Technical Committee, joined via Skype from the United Kingdom. (*LF Examiner*'s **James Hyder** also participated.)

The planetarium community is far ahead of the GS world in converting to digital projection technology, and as GS theaters, flat-screen and dome, go digital, the potential exists for them to share content and technology with fulldome theaters. But there are several key differences between them.

GS theaters are very uniform in their configurations and projection systems. The same 15/70 print can play in hundreds of theaters, including some non-IMAX theaters. To a large extent, each planetariums and fulldome theater is unique in layout, screen size, and projection system. Some have angled seating decks, like GS theaters, but others have level floors with concentric seating. Digital prints for fulldomes usually have to be configured by the distributor or system supplier to each theater's specific projection arrangement, which can range from one to six or more projectors.

Historically, planetariums have usually created their own shows and relied on star talks with a live presenter, in contrast to GS theaters, which have not had a "do-it-yourself" option. Although digital technology is making wider distribution of fulldome shows feasible, fulldome production budgets — and production values — are much lower than typical GS films. Mostly for this reason, the flow of content has gone almost exclusively one way: several dozen GS films have been converted to fulldome digital by Evans & Sutherland and Sky-Skan. Only one or two shows intended for fulldomes have been marketed to GS theaters.

These and other factors complicate the potential convergence between fulldomes and GS theaters, but the participants of the workshop considered this first step a success and hope to have similar events in the future.

The Summit

Each of the four days of the summit had a theme: Thursday, March 6, was dedicated to Fulldome Tools and Techniques, and included several sessions on shooting live action footage for fulldome shows. Until recently, most digital fulldome shows consisted almost entirely of CGI, but as digital cameras have improved in quality, fulldome producers have begun to use live-action footage to fill more and more of the dome. Digital SLR cameras that can shoot 4K video are being used, as are smaller cameras like the matchbox-sized GoPro Hero 3. Six Hero3s can be ganged together in a special mount called Freedom 360 to capture a full spherical image that has resolution higher than 4K.

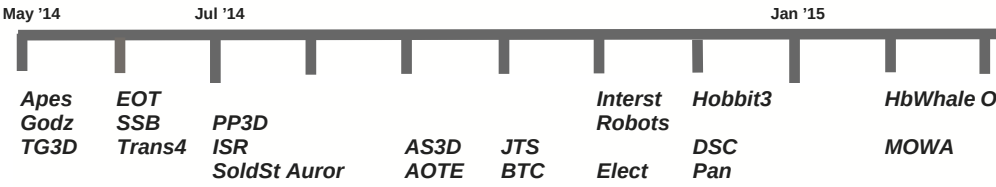
Interestingly, fulldome producers are now having to re-learn the techniques for frameless filming that the pioneers of giant screen films started working out more than 40 years ago. Several of the sessions discussed issues that would have been familiar to the founders of the GS industry.

Another lesson the GS world learned long ago is the importance of the sound track, and **Brian Eimer** of **Images in Sound**, who has worked on over a dozen GS films, presented a session on "The Importance of Audio and Audio Production."

Friday's theme was Case Studies, and included presentations by several producers on aspects of making fulldome shows. Among these was **Jonathan Barker** of **SK Films**, who recounted the work his team did to produce the various giant-screen versions of the award-winning ***Flight of the Butterflies***. He is now creating a fulldome version. Representatives of Sky-Skan

*(see **IMERSA** on page 14)*

Omniversum's Berend Reijnhoudt spoke about programming a dome theater.



All films are 3D unless noted, underlined titles are 2D
* New listing.
Updated information is printed in **bold**.
Unless noted, all films will run about 40 minutes. Some titles with limited release territories are not listed.

Great Apes 3D
Visionquest Entertainment, nWave Pictures, Screen Australia; distributor: nWave Pictures Distribution; director: Jeremy Hogarth; producer: Norm Wilkinson; script: Charlie de Salis, Norm Wilkinson, Holly Carroll, Graeme Duckham, Jeremy Hogarth; DP: Mark Lamble. Cast: Holly Carroll. Release: May 9.
– Film was screened at the GSCA Film Expo in Austin.

Godzilla
Legendary Pictures; distributor: Warner Bros.; director: Gareth Edwards. Cast: Aaron Taylor-Johnson, Bryan Cranston, Elizabeth Olsen, Ken Watanabe, Juliette Binoche, David Strathairn. Release: May 16. DMR.

Tiny Giants 3D (formerly *Hidden Kingdom*)
BBC Earth; distributor: BBC Earth, Giant Screen Films; director: Mark Brownlow; DPs: Jonathon Jones, Rod Clark, Kevin Flay, Tim Shephard, Rob Hollingsworth; score: Ben Foster; executive producers: Neil Nightingale, Mike Gunton. ***Release: May 23.***

Edge of Tomorrow
3 Arts Entertainment; distributor: Warner Bros.; director: Doug Liman. Cast: Tom Cruise, Emily Blunt, Bill Paxton, Marianne Jean-Baptiste. Release: June 6. DMR.

Star-Spangled Banner
Maryland Science Center; distributor: Giant Screen Films; directors, producers, writers: Bayley Silleck, David Clark; DP: DJ Roller; executive producers: Van Reiner, James O'Leary. 20 min. Release: June 14.
– Principal photography is nearly complete.

Transformers 4: Age of Extinction
Di Bonaventura Pictures; distributor: Paramount Pictures; director: Michael Bay. Cast: Mark Wahlberg, Nicola Peltz, Stanley Tucci, Kelsey Grammer, Peter Cullen. Release: June 27. DMR.

Soldiers' Stories
Kallisti Media; distributor: Kallisti Media; director, writer: Jonathan Kitzen; producers: Nick Reed, Jonathan Kitzen. ***Release: July 28.***

Prehistoric Planet 3D (formerly *Walking With Dinosaurs 3D)*
BBC Earth; distributor: BBC Earth, Giant Screen Films. ***Release: July 2014.***

Aurora
Kallisti Media; distributor: Kallisti Media; director, writer: Jonathan Kitzen; producers: Nick Reed, Jonathan Kitzen. ***Release: Summer****.*

In Saturn's Rings
SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: Summer.

African Safari 3D *
Take your seat in our customized hot air balloon and join us on the 3D safari adventure of a lifetime.
nWave Pictures, Studio Cana; distributor: nWave Pictures Distribution; director: Ben Stassen; executive producers: Nadia Khamlichi, Adrian Politowski, Gilles Waterkeyn. Release: Fall.

Antarctica on the Edge (formerly *Wild Antarctica*)
Giant Screen Films, Oceans 8 Productions; distributor: Giant Screen Films, D3D Cinema; director: John Bowermaster; producers: Jon Bowermaster, Don Kempf, Andy Wood; DPs: Ken Corbin, Bob Cranston; script: Jon Bowermaster, Mose Richards; score: Alice Wood; original music: Natalie Merchant; executive producer: Gary Smaby. ***Release: Fall.***
– **Film is complete.**

Behind the Cube *
Examines the Rubik's Cube and its inventor, Erno Rubik.
Radiant Pictures; distributor: tba; director: Michael Mansouri. Release: Fall.

Journey to Space: A Shuttle Adventure (wt)
K2 Films, Giant Screen Films; distributor: K2, Giant Screen Films; writer, director: Mark Krenzien; DP: Sean Phillips. Release: Fall.
– January/February: Shooting at Johnson Space Center, MIT, Kennedy Space Center, and more.

Interstellar
Paramount Pictures; distributor: Paramount Pictures; director: Christopher Nolan. Cast: Jessica Chastain, Anne Hathaway, Matthew McConaughey, Michael Caine. 2D. Release: Nov. 7. DMR.

Robots *
A look at the cutting-edge sciences of robotics, artificial intelligence, and emergence.
National Geographic; distributor: National Geographic; Release: November.

The Hobbit: There and Back Again
WingNut Films; distributor: Warner Bros.; director: Peter Jackson. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Stephen Fry, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. Release: Dec. 17. DMR.

Deepsea Challenge 3D
Earthship Productions; distributor: National Geographic; directors: John Bruno, Andrew Wight, Ray Quint; producers: James Cameron, Brett Popplewell; script: Andrew Wight, John Garvin; DPs: Jules O'Loughlin, John Stokes. Release: late 2014.
– Film was screened at the GSCA Film Expo.

Electropolis (wt)
Melrae Pictures; distributor: National Geographic; director: Melissa Butts; producers: Melissa Butts, Kimberly Rowe; script: Shane Colton. Release: 2014.

Panama Canal 3D: A Land Divided, a World United
Large Screen Cinema; distributor: tba; director: Keith Melton; producer: Gordon Bijelonic; associate producer: Jeffrey Kirsch; DP: Reed Smoot. Release: tbd.

Humpback Whales (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Howard Hall, Greg MacGillivray, Ron Goodman; score: Steve Wood. Release: February 13, 2015.
– In post-production.

The Magic of Wild Africa
BBC Earth, Reliance Entertainment; distributor: BBC Earth, Giant Screen Films; directors: Patrick Morris, Neil Nightingale; producers: Neil Nightingale, Myles Connolly; DPs: Mark Deeble, Robin Cox, Simon Werry, Jamie McPherson, Rod Clarke, Doug Anderson, Sophie Darlington, John Shire, Tim Shepherd; executive producer: Amanda Hill. Release: Early 2015.

Oceans 3D (wt)
3D Entertainment Films; distributor: 3D Entertainment Distribution; director: Jean-Michel Cousteau; producers: François Mantello, Jean-Jacques Mantello; DP : Gavin McKinney; score: Christophe Jacquelin. Cast: Jean-Michel Cousteau. Release: March 2015.
– October: One-month shooting expedition in Fiji with Jean-Michel Cousteau and team.

Everest: Conquering Thin Air (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Cast: Jamling Norgay, Araceli Segarra. Release: May 2015.
– Filming at Everest base camp has been delayed.

America Wild: U.S. National Parks (wt) *
An "off-trail" adventure in celebration of the 100th anniversary of the U.S. National Park Service.
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; directors: Greg MacGillivray, Shaun MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood. Release: Mid 2015.
– Filming starts in the summer.

Sea of Love *

We think of love and romance as human pursuits, but the sea also has its secrets.
December Cinema Productions; distributor: tba; director: Release: Mid 2015.

Secrets of the Universe
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: Mark Poirier; executive producer: K2 Communications. Release: Fall 2015.
– March, April: Filming at CERN, including inside the collider while it's closed for maintenance.

Micro Monsters 3D: A Visit to the World of Insects
Atlantic Productions; distributor: tba; producers: Anthony Geffen, Sias Wilson; writer: David Attenborough; executive producer: Anthony Geffen. Release: 2015.

Natural History Museum Alive *
A magical journey through London's Natural History Museum at night.
Atlantic Productions; distributor: tba; director: Daniel M. Smith; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Ilan Eshker. Shot in 4K. Cast: David Attenborough. Release: 2015.
– Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

Patagonia 3D: Into the Wild (wt)
3D Entertainment Films; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello; score : Christophe Jacquelin. Release: 2015.
– Six filming expeditions have been completed.
– Principal photography is complete.

Secrets of the Royal Garden (formerly *The Kingdom of Plants*)
Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: 2015.
– Film was shot in 3D 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

Predator *
An intimate look at the strategies predators use to survive.
BBC Earth, Silverback Productions; distributor: BBC Earth, Giant Screen Films. ***Release: 2016.***

Filming for Panama Canal 3D: A Land Divided, A World United.

Large Screen Cinema

(from IMERSA on page 11)
discussed the complicated workflow process for ***To Space and Back 3D***, produced in 8K 3D at 60 fps, which created enormous amounts of data and concomitant data management problems.

Donna Cox of the **National Center for Supercomputing Applications** at the **University of Illinois**, who contributed to the GS films ***Space Junk*** (2012) and ***Cosmic Voyage*** (1996), presented the keynote speech, in which she discussed and showed examples of her specialty, scientific visualization.

Saturday focused on Business of the Business, with sessions that analyzed the fulldome business model. **Loch Ness Productions' Mark Petersen** discussed industry trends, concluding that although the number of fulldome installations has increased over the past decade, the rate of increase seems to be flattening out. Furthermore, most of these new systems are digital conversions of existing planetariums. The number of brand new planetariums is very low, falling from 52 in 2008 to only 13 in 2013.

LFX's James Hyder summarized the status of GS theaters worldwide, presenting a highly condensed version of the Special Report on Theaters that appeared in the February issue.

In a session moderated by planetarium veteran **Ian McClennan**, **Berend Reijnhoudt** described how he programs and markets **Omniversum**, the 30-year-old IMAX Dome theater in The Hague, Netherlands. Although it is a commercial operation, with no associated museum, it shows only original GS documentaries and no Hollywood features. He said he doesn't necessarily book the best films, but chooses from among available films those that have an audience that will like the film, and to whom he can market it. The theater also runs occasional live shows, including a Pink Floyd tribute band, which only breaks even financially, but makes staff and visitors happy. "That's also a way to measure success."

Paul Fraser of **Blaze Digital Cinema Works** was to have outlined the results of an original survey he recently conducted on the convergence between large fulldome theaters and giant-screen domes, but at the last minute was unable to get to Denver. A summary of that survey will

Evans & Sutherland's Jeri Panek was honored at the IMERSA Summit.

The Fiske Planetarium at the University of Boulder.

appear as an article in a future issue of *LF Examiner*.

On Saturday evening, IMERSA paid tribute to Evans & Sutherland's **Jeri Panek** with a Lifetime Achievement honor. Panek joined E&S in 1980 and became instrumental in developing Digistar, one of the first electronic planetarium projection systems, and a precursor to modern fulldome systems. Throughout her career, she focused on maintaining open lines of communication within the company and with customers, to ensure that E&S products would meet their needs. Many current and former coworkers and customers got up to praise Panek for her professionalism.

Sunday was "Opportunities Day," with a small trade show and sessions on planetarium budgets, virtual reality and gaming in domes, and storytelling.

The summit concluded at the Fiske Planetarium in Boulder, where the new Sky-Skan 8K system was demonstrated with a screening of *To Space and Back 3D* in 8K 60fps. At the request of *LFX*'s James Hyder, the trailer for ***Pulse: A STOMP Odyssey*** (the only GS material available on the system) was also shown. Sky-Skan's Steve Savage explained that Toby Mensforth and **Fotokem**'s **Daniel Rapo** had watched the clip several times on the system the day before and had commented on which shots worked well, which needed better color timing or exposure, also concluding that a higher-res scan was needed for 8K projection. After the Sunday screening, the Cal Academy's Ryan Wyatt said that he had seen *Pulse* on the giant screen, and loved it, "it's a beautiful movie. I love the movie" But, he continued, "It's rectilinear projection. I hate the idea that domes are going to become a spinoff, additional market for this kind of content. We're giving our audiences an inferior experience when we take these kind of pictures and put them on our domes." This sentiment was met with a round of applause.

Hyder rose from the audience to point out that *Pulse* was the first GS film made by its directors, who probably hadn't given as much consideration to the dome as more experienced GS filmmakers usually do. E&S's Michael Daut, who has overseen the transfer of many GS films to fulldome, added that "there are a lot of giant-screen film theaters in the world that are showing IMAX content on domes. Almost half. This is an important market for giant-screen film producers who are continuing to produce content for flat screens and domes."

IMERSA will hold its next summit in spring 2015, on dates to be announced. The organization is looking for active members to participate in the ongoing standards work, to volunteer for the 2015 Summit Committee, and to contribute to the IMERSA presence being planned for SIGGRAPH 2015 in Los Angeles. For more information, visit imersa.org.

On Sky-Skan's 8K Fulldome System

by James Hyder

The image quality of the **Sky-Skan** 8K 60 fps system recently installed at the **Fiske Planetarium** was outstanding. Although I have never been as enamored of domes as flat screens, while watching Sky-Skan's ***To Space and Back 3D***, which was produced in 8K 60 fps, I thought, "this is what a dome image is supposed to look like." It was sharp, detailed, and clear, with few of the strobing effects that are often so distracting in 24- or 30-fps shows.

Admittedly, as an astronomy show, it consisted mostly of dark sky images, with few bright or live-action scenes. But it met the test I described in my editorial on page 2: it was sharp and clear enough to convince you that you were looking at reality, not an image. (It was in marked contrast to the aging fulldome system at the Denver Museum's Gates Planetarium, which was much lower in resolution and had projector alignment and color matching problems.)

As discussed above, we also saw the trailer for ***Pulse: A STOMP Odyssey***, originated entirely on 15/70 film. Although it was not scanned at 8K or timed specifically for the dome, it looked remarkably good overall. Certain shots were washed out because of cross reflectance, but others looked virtually as good as they would have if projected on film, and would have looked even better with a higher-res scan that was timed for the dome.

Sky-Skan's chief competitor, **Evans & Sutherland,** also has an 8K 60fps system, the Digistar 5. I have not had an opportunity to see it to compare it with the Sky-Skan system, but I hope to visit its finstallation at the **Science Museum of Virginia** in Richmond later this year.

Premiering in March and April

Wonders of the Arctic

The Arctic has always been a place of mystery, myth, and fascination. The Inuit and their predecessors adapted and thrived for thousands of years in what is arguably the harshest environment on earth. Today, the Arctic is the focus of intense research. Instead of seeking to conquer the north, scientist pioneers are searching for answers to some troubling questions about the impacts of human activities around the world on this fragile and largely uninhabited frontier.

Wonders of the Arctic centers on our ongoing mission to explore and come to terms with the Arctic, and the compelling stories of our many forays into this captivating place will be interwoven to create a unifying message about the state of the Arctic today. Underlying all these tales is the crucial role that ice plays in the northern environment and the changes that are quickly overtaking the people and animals who have adapted to this land of ice and snow.

Produced by **Giant Screen Films**, **Science North**, distributed by Giant Screen Films. Written and directed by **David Lickley**, produced by David Lickley and **Don Kempf**, photographed by **Mark Poirier, Dylan Reade, Michael Male**, and **Adam Ravetch**, scored by **Amin Bhatia**. Executive producers: **Guy Labine, Brenda Tremblay**. Release: March 6.

300: Rise of an Empire

Produced by **Legendary Pictures**, distributed by **Warner Bros**. Directed by **Noam Murro**. Starring **Lena Headey, Eva Green, Sullivan Stapleton, Rodrigo Santoro, David Wenham**. Release: March 7. DMR.

Divergent

Produced and distributed by **Summit Entertainment**. Directed by **Neil Burger**. Starring **Kate Winslet, Shailene Woodley, Ray Stevenson, Miles Teller, Tony Goldwyn, Zoë Kravitz, Ashley Judd**. 2D. Release: March 21. DMR.

Noah

Produced and distributed by **Paramount Pictures**. Directed by **Darren Aronofsky**. Starring **Russell Crowe, Emma Watson, Jennifer Connelly, Anthony Hopkins, Ray Winstone, Nick Nolte**. 2D. Release: March 28. DMR.

D-Day: Normandy 1944

June 6, 1944: The largest Allied operation of World War II began in Normandy, France. Yet, few know in detail exactly why and how, from the end of 1943 through August 1944, this region became the most important location in the world. Blending multiple cinematographic techniques, including animation, CGI and stunning live-action images in 3D, ***D-Day 3D: Normandy 1944*** brings this monumental event to the world's largest screens for the first time ever. Audiences of all ages, including new generations, will discover from a new perspective how this landing changed the world. Exploring history, military strategy, science, technology, and human values, the film will educate and appeal to all. Narrated by **Tom Brokaw**, *D-Day 3D: Normandy 1944* pays tribute to those who gave their lives for our freedom. A duty of memory, a duty of gratitude.

Produced by **N3D Land Productions**, distributed by **3D Entertainment Distribution**. Directed by **Pascal Vuong**, produced by **Catherine Vuong** and Pascal Vuong; DP: **Christophe Grelier**; script: Pascal Vuong; executive producers: Catherine and Pascal Vuong. Narrator: Tom Brokaw. Shot in 5K. Release: March.

Captain America: The Winter Soldier

Produced by **Marvel Studios**, distributed by **Walt Disney Studios Motion Pictures**. Directed by **Anthony Russo** and **Joe Russo**. Starring **Chris Evans, Samuel L. Jackson, Scarlett Johansson, Robert Redford**. Release: April 4. DMR

Island of Lemurs: Madagascar

Academy Award winner **Morgan Freeman** narrates the IMAX 3D documentary ***Island of Lemurs: Madagascar***, the incredible true story of nature's greatest explorers: lemurs. The film reunites Freeman with **Drew Fellman**, who also wrote and produced the 2011 IMAX 3D documentary ***Born to Be Wild 3D***, and director **David Douglas**, who served as director of photography on that film. Captured with IMAX 3D cameras, *Island of Lemurs: Madagascar* takes audiences on a spectacular journey to the remote and wondrous world of Madagascar. Lemurs arrived in Madagascar as castaways millions of years ago and evolved into hundreds of diverse species but are now highly endangered. Join trailblazing scientist **Dr. Patricia Wright** on her lifelong mission to help these strange and adorable creatures survive in the modern world.

Produced by **Imax Corporation** and Warner Bros., distributed by Imax Corporation. Directed by David Douglas; producer: Drew Fellman; DP: David Douglas. Narrator: Morgan Freeman. Release: April 4.

Transcendence

Produced by **Straight Up Films**, distributed by Warner Bros. Directed by **Wally Pfister**. Starring **Johnny Depp, Rebecca Hall, Paul Bettany, Cillian Murphy, Kate Mara**, Morgan Freeman. 2D. Release: April 18. DMR

Pandas: The Journey Home

Join us as we travel to the mystical Wolong Valley in China and venture behind closed doors at the Research Centre for the Wild Panda. With unprecedented access, **Oxford Scientific Films** reveals the secrets of panda breeding and discovers that the Chinese are on the brink of achieving an extraordinary environmental turnaround.

Produced by Oxford Scientific and **National Geographic**, distributed by National Geographic. Directed by **Nicholas Brown**; producer: **Carolyn Hawkins**; DPs: **Chris Openshaw, Robin Cox**; script: **Nigel Levy**; score: **Samuel Sim**; executive producers: **Jeremy Bradshaw, Claire Birks**. Narrator: **Joely Richardson**. Release: Spring.

*(from **SHORTS** on page 24)*

projectors have added the first-gen IMAX digital system in anticipation of getting the next-gen laser system in 2015 or 2016. But chances seem very good that once *Interstellar* ends its run late this year, most or all of those film projectors will be removed and scrapped.

MFF to make national parks film

MacGillivray Freeman Films is working with **Brand USA** to produce a giant-screen film about America's national parks that is expected to premiere next year, a year ahead of the 100th anniversary of the founding of the National Park Service in 1916. With a reported budget of $10 million, to be provided mostly by corporate sponsors, the project is expected to start filming this summer. The working title is ***America Wild: U.S. National Parks***.

Brand USA is the public-private partnership responsible for promoting the U.S. as a premier travel destination.

COSI theater gets Nat Geo brand

The **Center of Science and Industry** (COSI) in Columbus, OH, has agreed to brand its 375-seat digital theater as a **National Geographic** Giant Screen Theater, effective May 1. The deal gives COSI "special access to one of the world's largest giant-screen film libraries," according to a press release. As part of the deal, COSI will get a first look at films in development and will commit a portion of its schedule exclusively to Nat Geo content.

COSI's GS theater opened in 1999 as an **Iwerks** 8/70 3D screen. It was converted to 2K 3D digital in June 2011 (*see Shorts, Summer 2011*).

Study: laser projectors are safe

A study published in the March 2014 issue of the peer-reviewed journal *Health Physics* has determined that laser-illuminated projectors pose no greater ocular hazards than conventional xenon lamp projectors, and should not be regulated in the same way as collimated laser sources used in light shows. The paper was co-authored by **David Sliney**, Ph.D., a consulting medical physicist; **David Schnuelle** of **Dolby Laboratories**; **Casey Stack** of **Laser Compliance, Inc.**; and **Jay Parkinson** of **Phoenix Laser Safety**.

According to the paper's abstract, "comparative evaluation of ocular hazards from various projection systems [was made] with an emphasis on professional laser illuminated projection systems.... Irradiance and source size measurements were made to determine the radiance of each of the projection systems for both thermal and blue light hazards to the retina. Ultraviolet and infrared measurements were also made for completeness of the hazard evaluation."

The study will be used by the **Laser Illuminated Projection Association** to persuade regulators in the U.S. and elsewhere to modify current federal regulations that categorize laser-illuminated projectors with collimated lasers and subject them to stringent restrictions.

The full study can be purchased and downloaded at tinyurl.com/HPoptsafe.

Skorton to head Smithsonian in '15

David J. Skorton, president of **Cornell University**, will become the next secretary of the **Smithsonian Institution**, effective July 1, 2015. Skorton is a professor of medicine and engineering with degrees from Northwestern University. He has been president of Cornell since 2006, where he has advocated against gun violence and fraternity hazing and in favor of suicide prevention.

In 2015 he will become the 13th secretary of the Smithsonian, replacing the current secretary, **G. Wayne Clough**, who is retiring in October 2014.

The Smithsonian Institution is a collection of 19 museums, nine research centers, and a zoo, administered by the U.S. government. Three Smithsonian museums in the Washington, DC, area house IMAX theaters, making the Smithsonian the world's largest institutional giant-screen exhibitor.

The Smithsonian's first IMAX theater, opened in 1976, is located in the **National Air and Space Museum**, which recently received a $30 million donation for the **Boeing Company** to renovate its main entrance space, the Milestones Hall, in time for the museum's 40th anniversary, and Boeing's 100th, in 2016.

Worldwide GS and IMAX Theaters

As of April 1, 2014

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D		4			4
	8/70				1	
	10/70				1	1
	15/70					
	Total		4		2	6
Asia/Pac	D		208	1	20	229
	8/70	1			9	10
	10/70				9	9
	15/70	2	3	1	28	34
	Total	3	211	2	66	282
Europe	D	2	97	2	3	104
	8/70	1		1	6	8
	15/70	6	1	5	10	22
	Total	9	98	8	19	134
Middle East	D		8			8
	8/70					
	15/70	2			2	4
	Total	2	8		2	12
North America	D	4	310	1	38	353
	8/70	3			11	14
	15/70	10	43		72	125
	Total	17	353	1	121	492
South America	D	1	14		1	16
	8/70				1	1
	15/70	1				1
	Total	2	14		2	18
World	D	7	641	4	62	714
	8/70	5		1	28	34
	10/70				10	10
	15/70	21	47	6	112	186
	Total	33	688	11	212	944

By 2D / 3D

	2D	3D	Total
Africa	2	4	6
Asia/Pac	54	228	282
Europe	20	114	134
ME	1	11	12
NA	72	420	492
SA	1	17	18
Total	150	794	944

By Screen

	Dome	Flat	Comb	Total
Africa	2	4		6
Asia/Pac	47	235		282
Europe	14	118	2	134
ME	1	11		12
NA	49	443	2	492
SA	2	16		18
Total	115	825	4	944

Bookings: March-April 2014 by Film

534 bookings of 79 films in 187 theaters

These listings to not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close
AfricAdv	Katowice CC	10/4/13	10/3/14
	Krakow CC	10/4/13	10/3/14
	Lodz CC	10/4/13	10/3/14
	Poznan CC	10/4/13	10/3/14
	Warsaw CC	10/4/13	10/3/14
AirRacer	Berlin CS II	1/1/13	7/1/14
AIWC	San Diego RHF	1/14	3/14
Alamo	San Antonio 2D AMC		
Alaska	San Diego RHF	3/14	9/14
Alps	Davenport Put	2/22/14	2/22/15
Amazon	Hartberg	10/1/13	12/31/14
Animalop	**Hartford CSC**	**4/12/14**	**8/31/14**
	Kuwait SCK	9/6/13	9/6/14
	Pittsburgh CSC	1/1/10	3/15/14
Arabia3D	**Mexicali**	**3/28/14**	**3/27/15**
Bears	Hartberg	3/1/13	3/1/14
Closed	Spokane RP	9/3/13	3/1/14
CM	San Diego RHF	1/1/14	3/31/14
CRA	Hartberg	10/1/13	12/31/14
	San Diego RHF	1/14	3/14
CV	Alexandria BA	10/1/13	12/31/14
D-Day	**Copenhagen**	**4/7/14**	**12/31/14**
	Dearborn THF	**3/28/14**	**12/31/14**
	Huntsville USSRC	**4/11/14**	**12/31/14**
	Hutchinson	**4/21/14**	**12/31/14**
	Saint Louis SC	**4/25/14**	**12/31/14**
	Seattle PSC 2	**3/29/14**	**12/31/14**
	Singapore DC	**4/1/14**	**12/31/14**
	Victoria DCI	**3/21/14**	**12/31/14**
DIA	Hartberg	10/1/13	12/31/14
DinoAliv	Dayton	6/12/13	6/30/14
	Eilat Epic	11/1/12	3/31/14
	Harrisburg	5/17/13	7/31/14
	Mexico City Pap	12/21/13	6/30/14
	Moscow BFC	4/9/13	4/9/14
	Omaha Zoo	3/1/13	4/1/14
	Sydney WBS	12/30/13	12/30/14
	Tampa MOSI	2/7/14	2/4/15
Dolphins	**Oklahoma City SMO**	**3/7/14**	**9/1/14**
DPTP	Baton Rouge LASM	9/12	9/14
	Baton Rouge LASM	1/13	9/14
	Jersey City	10/13	4/14
	Kagawa	5/13	5/14
	Killeen	5/12	5/14
	Killeen	1/13	12/14
	Koriyama	11/13	11/14
	Lubbock SS	1/14	12/14
	Saitama SSH	6/13	6/14
	Sioux Falls	**4/14**	**12/14**
	Taipei AM	9/13	9/14
Dragons	Copenhagen	9/1/13	8/31/14
	Paris Geo	7/9/13	7/8/14
	Penrith	7/1/13	6/30/14
	Quebec	**6/13/13**	
	Salt Lake City Clark	**6/22/13**	**5/1/14**
DS3D	San Diego RHF	11/13	10/14
EarthWin	Auckland Sky	2/14	2/15
	Cathedral City	1/1/14	
	Davenport Put	**3/21/14**	**5/14**
	Guayaquil	3/14	2/15
	Melbourne MV	8/29/13	8/28/14
	Penrith	6/25/13	6/24/14
	Vulcania	3/14	2/15
Everest	Athens Eug	10/1/13	10/31/14
	Hartberg	10/1/13	12/31/14
FightPil	Chantilly	12/10/04	7/14
	Corpus Christi Lex	5/12/12	7/14
	Dayton	3/1/13	6/30/14
	Huntsville USSRC	7/1/13	7/1/15
	McMinnville	3/23/12	7/1/14
	Pensacola NAM	6/8/11	7/14
	Seattle PSC 2	6/14/13	6/14/14
FlyMons	Edmonton TWS	12/26/13	12/12/14
	Erie	7/13/13	7/12/14
	Fort Worth	2/14/14	8/31/14
	Gatineau	5/6/13	5/5/14
	Guayaquil	4/22/13	4/21/14
	Orlando SC	7/1/13	6/30/14
	Stockholm	5/19/13	12/31/14
	Taichung NMNS	7/1/13	6/30/14
	Washington NMNH	5/25/12	5/14
FON	Davenport Put	5/7/13	5/6/14
	Edmonton TWS	12/26/13	12/31/14
	Pittsburgh CSC	6/1/13	12/31/14
FOTB	**Austin TSHM**	**1/11/13**	**6/10/14**
	Bogota Mal	**4/1/13**	**2/1/15**
	Calgary TS	**6/18/13**	**12/31/14**
	Chattanooga TA	**10/5/12**	**10/1/14**
	Chicago MSI	2/28/14	8/31/14
	Cincinnati MC	**2/14/13**	**6/30/14**
	Cleveland	11/27/13	11/26/14
	Davenport Put	2/15/13	8/10/14
	Des Moines	7/1/13	6/30/14
	Detroit MSC	1/11/14	7/31/14
	Edmonton TWS	**12/26/13**	**12/31/14**
	Galveston	3/11/13	3/10/14
	Garza Garcia	9/12/13	3/19/14
	Gatineau	**10/5/12**	**10/4/14**
	Greensboro	**6/1/13**	**1/9/15**
	Guangzhou MoW	9/15/12	9/14/14
	Hague	4/23/13	4/22/14
	Hampton VASC	3/29/13	3/28/14
	Harrisburg	**2/1/13**	**1/31/15**
	Hartford CSC	9/21/13	6/30/14
	Kuwait SCK	**10/26/12**	**7/25/14**
	Leon Exp	12/1/13	6/30/14
	London SM	9/6/13	6/30/14
	Los Angeles CSC	**9/17/13**	**6/30/14**
	Melbourne MV	3/21/13	3/20/14
	Memphis Pink	3/1/14	5/22/15
	Mobile	1/14/14	5/4/14
	Omaha Zoo	**10/1/12**	**6/30/14**
	Orlando SC	3/1/14	2/28/15
	Penrith	7/1/13	6/30/14
	Pittsburgh CSC	**3/15/13**	**12/31/14**
	Raleigh	**10/19/12**	**6/30/14**
	Richmond SMV	5/1/13	4/30/14
	Sacramento Imx	**8/13/13**	**6/30/15**
	Saint Augustine	**1/18/13**	**12/31/14**
	Saint Paul SMM	3/10/14	6/1/14
	Salt Lake City Clark	2/8/13	7/7/14
	San Jose Tech	**2/9/13**	**6/30/15**
	Seattle PSC 2	**10/19/12**	**9/14**
	Stockholm	4/26/13	4/14/14
	Sudbury	**6/17/13**	**6/30/14**
	Suzhou SCAC	**3/31/14**	**3/31/15**
	Tallahassee CLC	**1/18/13**	**12/31/14**
	Toronto OSC	4/8/13	4/11/14
	Vancouver TWS	**3/6/13**	**5/16/14**
	Washington NMNH	**10/5/12**	**9/30/14**
G3DNW	**Berlin CS**	**4/20/14**	**10/19/15**
	Copenhagen	**2/8/14**	**2/7/15**
	Garza Garcia	**3/14/14**	**9/21/14**
	Guayaquil	**4/20/14**	**4/19/15**
	Houston MNS	**2/15/14**	**12/31/14**
	Montreal SC	**2/10/14**	**2/9/15**
GC	Branson	10/15/13	5/15/14
	Grand Canyon DCI	11/1/99	12/14
GCA	Ede	7/19/12	7/18/14
	Gatineau	**5/1/13**	**3/30/15**
	Peoria RM	8/16/13	8/15/14
	San Diego RHF	**4/14**	**9/14**
Greece	Kolkata SC	1/15/14	1/14/15
GWS	Austin TSHM	8/2/13	8/2/14
	Birmingham AL	8/2/13	8/2/14
	Birmingham UK	9/24/13	12/31/14
	Boston NEA	5/31/13	5/31/14
	Branson	3/1/14	3/1/15
	Chattanooga TA	5/24/13	5/24/14
	Chicago Imx	10/4/13	10/4/14
	Denver MNS	6/21/13	6/21/14
	Houston MNS	8/2/13	8/2/14
	Indianapolis Imx	5/24/13	5/24/14
	Jersey City	10/4/13	10/4/14
	Kuwait SCK	10/15/13	10/15/14
	Lehi	9/6/13	9/3/14
	Lubbock SS	7/5/13	7/5/14
	Melbourne MV	12/31/13	12/31/14
	Memphis Pink	6/22/13	6/22/14
	Mexico City Pap	7/5/13	7/5/14
	Montreal SC	5/29/13	5/29/14
	New Orleans	5/24/13	5/24/14
	Norwalk	10/4/13	10/4/14
	Parker	11/30/13	5/31/14
	Portland OMSI I	11/29/13	11/29/14
	Richmond SMV	3/15/14	3/15/15
	Saint Augustine	8/9/13	8/9/14
	Sioux Falls	9/1/13	9/1/14
	Sydney WBS	12/30/13	12/30/14
	Tallahassee CLC	6/15/13	6/15/14
	Tampa MOSI	5/24/13	5/24/14
	Toronto OSC	10/4/13	10/4/14
	Victoria DCI	1/14/14	1/14/15
HaunCast	New Orleans	9/15/13	11/15/14
HCBTD	San Simeon DCI	8/17/96	
HidUniv	**Aguascalientes**	**2/28/14**	**2/27/15**
	Atlanta FMNH	9/6/13	9/5/14
	Chantilly	1/30/14	
	Cleveland	6/28/13	6/27/14
	Copenhagen	6/28/13	6/27/14
	Hampton VASC	10/12/13	10/11/14
	Huntsville USSRC	7/1/13	6/30/14
	Hutchinson	6/28/13	6/27/14
	London SM	10/18/13	4/17/14
	McMinnville	6/28/13	6/27/14
	Melbourne HCL	9/1/13	8/31/14
	San Jose Tech	9/7/13	9/6/14
	Seattle PSC 2	1/10/14	1/9/15
	Spokane RP	**3/7/14**	**9/30/14**
	Stockholm	9/15/13	9/14/14
	Sydney WBS	9/1/13	8/31/14
	Tallahassee CLC	2/14/14	2/13/15
	Tampa MOSI	10/25/13	10/24/14
	Toulouse CDE	2/1/14	1/31/15
	Valencia Spn	**4/1/14**	**3/31/15**
	Victoria DCI	10/25/13	10/24/14
	Washington NASM	1/30/14	
Hubble3D	Salt Lake City Clark	3/19/10	7/17/14
HumanBod	Boston MOS	11/16/13	11/15/14
	Shreveport	9/1/13	8/28/14
	Stockholm	1/1/12	12/31/14
	Toronto OSC	12/1/13	6/30/14
IOLM	**Apple Valley Imx**	**4/4/14**	
	Atlanta FMNH	**4/4/14**	
	Atlantic City	**4/4/14**	
	Birmingham AL	**4/4/14**	
	Boston NEA	**4/4/14**	
	Branson	**4/4/14**	
	Chicago Imx	**4/4/14**	
	Cleveland	**4/4/14**	
	Columbus GA NIM	**4/4/14**	
	Des Moines	**4/4/14**	
	Edmonton TWS	**4/4/14**	
	Fort Lauderdale	**4/4/14**	
	Fort Worth	**4/4/14**	
	Hampton VASC	**4/4/14**	
	Indianapolis Imx	**4/4/14**	
	Jersey City	**4/4/14**	
	Los Angeles CSC	**4/4/14**	
	Montreal SC	**4/28/14**	
	New Orleans	**4/4/14**	
	New York Emp AMC	**4/4/14**	
	Norwalk	**4/4/14**	
	Omaha Zoo	**4/4/14**	
	Pensacola NAM	**4/4/14**	
	Quebec	**4/4/14**	
	Raleigh	**4/4/14**	
	Regina	**4/4/14**	
	Sacramento Imx	**4/4/14**	
	Saint Augustine	**4/4/14**	
	Salt Lake City Clark	4/4/14	4/3/15
	San Jose Tech	**4/4/14**	
	Seattle PSC 2	**4/4/14**	
	Shreveport	**4/4/14**	
	Spokane RP	**4/4/14**	
	Sudbury	**4/4/14**	
	Syracuse MOST	**4/4/14**	
	Tallahassee CLC	**4/4/14**	
	Tampa MOSI	**4/4/14**	
	Washington NMNH	**4/4/14**	
Jerusale	Albuquerque NMMMH	3/2/14	12/31/14
	Atlanta FMNH	1/3/14	6/30/14
	Boston MOS	9/20/13	9/19/14
	Branson	3/1/14	6/2/15
	Charlotte DP	9/21/13	3/30/14
	Columbus GA NIM	10/18/13	10/17/14
	Davenport Put	11/8/13	10/31/14
	Dearborn THF	2/8/14	2/7/15
	Denver MNS	2/14/14	2/13/15
	Edmonton TWS	12/26/13	12/31/14
	Garden City	9/28/13	9/27/14
	Gatineau	9/27/13	9/26/14
	Grand Rapids Cel	10/18/13	12/31/14
	Hague	3/31/14	3/30/15
	Hastings	11/7/13	11/6/14
	Houston MNS	10/4/13	10/1/14
	Hutchinson	9/20/13	9/1/14
	Lehi	10/18/13	10/17/14
	London BFI	1/1/14	12/31/14
	Lubbock SS	10/11/13	9/30/14
	McMinnville	9/27/13	9/26/14
	Melbourne MV	4/1/14	4/30/15
	Memphis Pink	4/12/14	5/22/15
	Paris Geo	10/15/13	10/14/14
	Pittsburgh CSC	3/7/14	3/6/15
	Raleigh	2/21/14	2/20/15
	Saint Augustine	2/28/14	2/27/15
	Saint Louis SC	10/4/13	9/27/14
	Salt Lake City Clark	11/22/13	9/4/14
	Seattle PSC 2	9/27/13	9/26/14
	Speyer Dome	12/12/13	12/11/14
	Sudbury	4/19/14	4/13/15
	Sydney WBS	2/1/14	1/31/15
	Toronto OSC	3/7/14	12/31/14
	West Nyack AMC	9/23/13	
JTM	Leon Exp	4/4/14	5/15/14
JTTSP	Atlanta FMNH	1/24/14	1/13/15
	Boston MOS	1/17/14	1/23/15
	Cincinnati MC	1/17/14	1/16/15
	Denver MNS	2/14/14	2/13/15
	Fort Lauderdale	1/17/14	1/16/15
	Galveston	2/14/14	2/13/15
	Gatineau	1/31/14	7/31/14
	Harrisburg	1/24/14	1/23/15
	Port of Spain	2/6/14	2/5/15
	Puebla	2/14/14	2/13/15
	Raleigh	12/21/13	12/20/14
	Saint Augustine	8/1/13	7/31/15
	San Diego RHF	3/14	9/14
	San Jose Tech	1/11/14	6/30/15
	Seattle PSC 2	1/24/14	1/23/15
	Stockholm	2/14/14	2/13/15
Kenya	**Gatineau**	**9/27/13**	**3/31/15**
	Lucerne	9/1/13	9/1/14
	Philadelphia FI	9/3/13	3/3/14
L&C	Davenport Put	2/22/14	2/22/15
	Garden City	7/1/13	6/30/14

Film	Theater	Open	Close
	Toronto OSC	2/28/14	6/30/14
	Washington NMNH	1/1/13	12/31/14
LastReef	Berlin CS	7/5/13	7/5/14
	Calgary TS	5/26/12	7/6/14
	Chattanooga TA	3/1/12	4/1/14
	Chattanooga TA	3/1/13	3/1/14
	Chicago MSI	6/7/13	6/7/14
	Copenhagen	5/15/12	6/1/14
	Daqing	7/5/13	7/5/14
	Davenport Put	2/1/13	2/1/15
	Garza Garcia	12/11/13	5/11/14
	Guayaquil	4/22/13	4/22/14
	Hangzhou IC	3/1/13	3/1/14
	Hartford CSC	3/1/13	9/1/14
	Hastings	6/1/12	6/7/14
	Hong Kong SM	5/3/13	5/3/14
	Houston MNS	6/29/12	6/30/14
	Hutchinson	10/5/12	9/30/14
	Indianapolis Imx	10/4/13	10/4/14
	Las Palmas	3/1/13	9/1/14
	Louisville KSC	2/8/14	1/9/15
	Mexicali	6/30/12	7/6/14
	Parker	3/1/13	4/1/14
	Peoria RM	2/1/14	10/31/14
	Phoenix ASC	1/18/14	1/18/15
	Quebec	10/15/12	10/4/14
	Saint Augustine	2/1/13	4/1/14
	San Antonio 3D AMC	10/4/13	10/4/14
	Seoul 63	7/5/13	7/5/14
	Shanghai 3D STM	3/1/13	4/1/14
	Sioux Falls	10/1/12	10/10/14
	Stockholm	5/11/12	5/4/14
	Sudbury	5/1/13	5/1/14
	Sydney WBS	5/3/12	6/1/14
	Tallahassee CLC	1/17/14	1/17/15
	Valencia Spn	7/5/13	7/5/14
LivingSe	Beijing Dome CSTM	1/1/14	1/1/15
	Hartberg	10/1/13	12/31/14
LOF	**Eilat Epic**	**12/2/13**	**4/30/14**
	La Coruna	12/1/13	12/1/14
	Las Palmas	**3/15/13**	**2/28/15**
	McMinnville	3/23/12	6/18/14
LOLL	Loch Lomond	7/24/02	
Meerkats	Denver MNS	9/3/13	6/1/14
	Edmonton TWS	12/26/13	12/31/14
MOF	Pensacola NAM	11/8/96	
MOTN	Alexandria BA	10/1/13	12/31/14
	Valencia Spn	1/1/12	12/31/14
MOTUW	Albuquerque NMMMH	1/2/14	1/1/15
	Dallas PMNS	11/1/13	10/31/14
	Davenport Put	2/1/14	2/1/15
	Denver MNS	11/1/13	10/31/14
	Erie	3/14/14	3/13/15
	Houston MNS	1/6/14	6/5/14
	Kuwait SCK	1/27/14	2/1/15
	Lehi	12/20/13	12/19/14
	Melbourne MV	3/24/14	3/24/15
	New York AMNH	1/1/14	6/30/14
	Orlando SC	11/1/13	11/30/14
	Pittsburgh CSC	1/2/14	1/1/15
	Portland OMSI	11/29/13	11/17/14
	Raleigh	11/1/13	10/31/14
	San Diego RHF	11/8/13	10/31/14
	Sydney WBS	2/14/14	2/15/15
Mummies	Eilat Epic	11/1/12	3/31/14
	Houston MNS	6/15/13	6/30/14
	Moscow BFC	4/9/13	4/9/14
	Portland OMSI	1/1/14	1/1/15
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
Ozarks	Branson	9/93	12/14
Penguins	Beijing CFM	1/1/14	1/1/15
	Birmingham UK	11/1/13	10/31/14
	Boston NEA	5/24/13	1/1/15
	Chattanooga TA	11/29/13	5/28/14
	Columbus COSI	**9/21/13**	**5/31/14**
	Dearborn THF	4/18/14	4/17/15
	Dubai MR	10/4/13	6/14/14
	Galveston	3/4/14	8/21/14
	Gatineau	12/20/13	12/19/14
	Hong Kong SM	3/1/14	8/31/14
	Kagawa	4/1/14	3/31/15
	Kuwait SCK	8/9/13	8/8/14
	London BFI	9/6/13	9/5/14
	London SM	7/22/13	7/21/14
	Lubbock SS	3/1/14	8/31/14
	Lucerne	3/14/14	3/13/15
	Milwaukee	1/15/14	6/15/14
	New Orleans	11/1/13	6/30/14
	Omaha Zoo	**8/6/13**	**5/31/14**
	Orlando SC	**9/4/13**	**12/31/14**
	Parker	12/1/13	6/30/14
	Phoenix ASC	11/22/13	11/21/14
	Singapore DC	9/16/13	3/31/14
	Victoria DCI	2/21/14	4/21/14
	Virginia Beach AMSC	11/29/13	5/28/14
Pulse	Victoria DCI	10/1/13	6/30/14
RATW	Shanghai 3D STM	5/1/12	3/3/14
Rescue	Al Khobar	6/6/13	6/5/14
	Beijing CFM	1/14	1/15
	Corpus Christi Lex	5/1/13	6/30/14
	Davenport Put	**6/24/12**	**3/31/15**
	Dayton	3/6/13	3/31/14
	Dongguan STM	3/14/14	2/28/15
	Eilat Epic	**12/7/12**	**4/30/14**
	Jakarta KE	4/12/13	4/12/14
	McMinnville	**6/1/12**	**5/31/15**
	Oklahoma City SMO	3/8/13	3/8/14
	Phoenix ASC	11/22/13	5/29/14
	Shanghai Dome STM	**6/30/13**	**7/2/14**
	Sudbury	**10/4/12**	**4/4/14**
Rheged	Penrith	7/1/00	
RME	Boston MOS	5/1/13	10/31/14
	Columbus GA NIM	9/12	5/14
	Hague	4/2/12	4/1/14
	Houston MNS	5/24/13	3/28/14
	Pensacola NAM	1/1/13	6/30/14
	Regina	3/29/13	3/28/14
	Salt Lake City Clark	8/22/13	9/4/14
	San Diego RHF	4/1/13	3/14/14
	Shreveport	9/12	4/14
	Victoria DCI	6/28/13	5/28/14
ROF	Baltimore MSC	7/1/11	6/30/14
	Philadelphia FI	10/1/13	9/30/14
RSATM	San Diego RHF	12/26/13	3/31/14
SeaMonst	Davenport Put	2/22/14	2/22/15
	Edmonton TWS	12/26/13	12/31/14
SeaRex	Berlin CS II	1/1/12	7/1/14
Sharks3D	Taipei MCRC	1/1/14	12/31/14
SpacJunk	Birmingham UK	1/1/12	1/1/15
	Eilat Epic	**12/7/12**	**4/30/14**
	Guangzhou MoW	5/1/13	10/31/14
	Hastings	**9/13/13**	
	Huntsville USSRC	6/18/12	4/30/14
	Kaohsiung NSTM	1/1/14	6/30/14
	Milwaukee	**9/27/13**	**3/16/14**
	Mobile	4/1/14	10/31/14
	Tallahassee CLC	**2/10/12**	**3/18/15**
	Victoria DCI	**10/25/13**	
TA	Alamogordo	4/6/13	4/6/14
	Birmingham AL	1/6/14	1/6/15
	Dayton	6/12/13	6/30/14
	Detroit MSC	3/1/13	4/1/14
	Erie	3/14/13	9/15/14
	Hastings	1/15/14	6/30/15
	Huntsville USSRC	4/5/13	6/5/14
	Jersey City	2/1/13	4/1/14
	Kansas City Sci	4/5/13	10/5/14
	Louisville KSC	2/8/14	1/10/15
	Memphis Pink	3/8/14	3/8/15
ToFly	Washington NASM	7/1/76	
TOTIA	Albuquerque NMMMH	8/2/13	8/2/14
	Amneville	4/1/13	4/1/14
	Atlanta FMNH	3/1/13	4/1/14
	Austin TSHM	11/1/13	11/1/14
	Baltimore MSC	2/1/14	2/1/15
	Berlin CS	9/6/13	9/6/14
	Birmingham AL	11/5/13	11/5/14
	Birmingham UK	9/24/13	12/31/14
	Bogota Mal	3/1/13	4/1/14
	Columbus COSI	3/1/13	4/1/14
	Copenhagen	12/12/13	12/12/14
	Dallas PMNS	11/15/13	11/15/14
	Davenport Put	2/1/14	2/1/15
	Denver MNS	2/1/13	4/1/14
	Erie	10/4/13	10/4/14
	Galveston	11/15/13	11/15/14
	Gatineau	4/1/13	4/30/14
	Guayaquil	4/22/13	4/22/14
	Hastings	2/1/13	4/1/14
	Hong Kong SM	9/1/13	9/1/14
	Houston MNS	1/25/13	6/30/14
	Hutchinson	3/1/13	3/1/14
	Indianapolis Imx	11/15/13	11/15/14
	Jersey City	6/7/13	6/7/14
	Kaohsiung NSTM	1/1/14	6/30/14
	Louisville KSC	11/28/13	12/31/14
	Louisville KSC	2/8/14	11/28/14
	Melbourne MV	6/7/13	6/7/14
	Memphis Pink	3/1/14	4/1/14
	Montreal SC	9/6/13	9/6/14
	Moscow BFC	10/15/13	10/31/14
	Orlando SC	10/4/13	10/4/14
	Parker	10/4/13	10/4/14
	Puebla	6/7/13	6/7/14
	Quebec	9/6/13	9/6/14
	Raleigh	2/1/13	8/1/14
	Saint Louis SC	1/15/14	1/15/15
	San Diego NHM	7/5/13	7/5/14
	Seattle PSC 2	10/4/13	10/4/14
	Singapore SC	8/2/13	8/2/14
	Sioux Falls	6/1/13	6/1/14
	Stockholm	11/29/13	11/29/14
	Sydney WBS	3/1/13	4/1/14
	Tijuana	11/28/13	11/28/14
	Toyohashi	5/1/13	5/1/14
	Victoria DCI	8/30/13	8/30/14
	Washington NMNH	10/18/13	10/31/14
TTA	**Berlin CS**	**9/6/13**	**9/6/14**
	Budapest CC	**10/4/13**	**10/4/14**
	Copenhagen	**12/12/13**	**12/12/14**
	Detroit MSC	**3/1/13**	**4/1/14**
	Grand Rapids Cel	**10/4/13**	**10/4/14**
	Kuwait SCK	**10/4/13**	**10/4/14**
	Paris Geo	**10/4/13**	**10/4/14**
	San Antonio 3D AMC	**10/4/13**	**10/4/14**
	Shreveport	**10/4/13**	**10/4/14**
	Sinsheim	**10/4/13**	**10/4/14**
	Sydney WBS	**3/1/13**	**4/1/14**
	Vancouver TWS	**1/17/14**	**5/1/14**
UWT3D	**Deux Montagnes Guz**	**3/15/14**	**4/26/14**
	Eilat Epic	**12/7/12**	**4/30/14**
	Greenfield Park Guz1	**3/15/14**	**4/26/14**
	Laval Guz	**3/15/14**	**4/26/14**
	Raleigh	2/2/11	3/31/14
	Raleigh	**2/2/14**	**4/2/15**
	Terrebonne Guz	**3/15/14**	**4/26/14**
	Washington NMNH	3/15/13	3/31/15
VanGogh	**Charlotte DP**	**4/25/14**	**4/24/15**
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
WildOcea	Eilat Epic	11/1/12	3/31/14
	Milwaukee	11/29/13	11/29/14
	Portland OMSI	1/15/14	1/15/15
WM	Jersey City	1/17/14	6/10/14
	Louisville KSC	2/8/14	12/31/14
	Sioux Falls	**3/1/14**	**1/31/15**
WTP	Columbus GA NIM	10/14/13	4/21/14
	Hastings	3/8/14	9/7/14
	Hutchinson	2/12/14	2/11/15
	Kansas City Sci	11/8/13	5/8/14
	Saint Augustine	1/3/14	1/2/15
	Saint Augustine	1/6/14	1/5/15
WTTR3D	Dallas PMNS	5/25/13	5/25/14
	Eilat Epic	9/1/12	9/1/14
ZionCany	Zion	7/1/08	

March-April 2014 by Theater

Theater	Film	Open	Close
Aguascalientes	**HidUniv**	**2/28/14**	**2/27/15**
Al Khobar	Rescue	6/6/13	6/5/14
Alamogordo	TA	4/6/13	4/6/14
Albuquerque NMMMH	Jerusale	3/2/14	12/31/14
	MOTUW	1/2/14	1/1/15
	TOTIA	8/2/13	8/2/14
Alexandria BA	CV	10/1/13	12/31/14
	MOTN	10/1/13	12/31/14
Amneville	TOTIA	4/1/13	4/1/14
Apple Valley Imx	**IOLM**	**4/4/14**	
Athens Eug	Everest	10/1/13	10/31/14
Atlanta FMNH	HidUniv	9/6/13	9/5/14
	IOLM	**4/4/14**	
	Jerusale	1/3/14	6/30/14
	JTTSP	1/24/14	1/13/15
	TOTIA	3/1/13	4/1/14
Atlantic City	**IOLM**	**4/4/14**	
Auckland Sky	EarthWin	2/14	2/15
Austin TSHM	**FOTB**	**1/11/13**	**6/10/14**
	GWS	8/2/13	8/2/14
	TOTIA	11/1/13	11/1/14
Baltimore MSC	ROF	7/1/11	6/30/14
	TOTIA	2/1/14	2/1/15
Baton Rouge LASM	DPTP	9/12	9/14
	DPTP	1/13	9/14
Beijing CFM	Penguins	1/1/14	1/1/15
	Rescue	1/14	1/15
Beijing Dome CSTM	LivingSe	1/1/14	1/1/15
Berlin CS	**G3DNW**	**4/20/14**	**10/19/15**
	LastReef	7/5/13	7/5/14
	TOTIA	9/6/13	9/6/14
	TTA	**9/6/13**	**9/6/14**
Berlin CS II	AirRacer	1/1/13	7/1/14
	SeaRex	1/1/12	7/1/14
Birmingham AL	GWS	8/2/13	8/2/14
	IOLM	**4/4/14**	
	TA	1/6/14	1/6/15
	TOTIA	11/5/13	11/5/14
Birmingham UK	GWS	9/24/13	12/31/14
	Penguins	11/1/13	10/31/14
	SpacJunk	1/1/12	1/1/15
	TOTIA	9/24/13	12/31/14
Bogota Mal	**FOTB**	**4/1/13**	**2/1/15**
	TOTIA	3/1/13	4/1/14
Boston MOS	HumanBod	11/16/13	11/15/14
	Jerusale	9/20/13	9/19/14
	JTTSP	1/17/14	1/23/15
	RME	5/1/13	10/31/14
Boston NEA	GWS	5/31/13	5/31/14
	IOLM	**4/4/14**	
	Penguins	5/24/13	1/1/15
Branson	GC	10/15/13	5/15/14
	GWS	3/1/14	3/1/15
	IOLM	**4/4/14**	
	Jerusale	3/1/14	6/2/15
	Ozarks	9/93	12/14
Budapest CC	**TTA**	**10/4/13**	**10/4/14**

Theater	Film	Open	Close
Calgary TS	**FOTB**	**6/18/13**	**12/31/14**
	LastReef	5/26/12	7/6/14
Cathedral City	EarthWin	1/1/14	
Chantilly	FightPil	12/10/04	7/14
	HidUniv	1/30/14	
Charlotte DP	Jerusale	9/21/13	3/30/14
	VanGogh	**4/25/14**	**4/24/15**
Chattanooga TA	**FOTB**	**10/5/12**	**10/1/14**
	GWS	5/24/13	5/24/14
	LastReef	3/1/12	4/1/14
	LastReef	3/1/13	3/1/14
	Penguins	11/29/13	5/28/14
Chicago Imx	GWS	10/4/13	10/4/14
	IOLM	**4/4/14**	
Chicago MSI	FOTB	2/28/14	8/31/14
	LastReef	6/7/13	6/7/14
Cincinnati MC	**FOTB**	**2/14/13**	**6/30/14**
	JTTSP	1/17/14	1/16/15
Cleveland	FOTB	11/27/13	11/26/14
	HidUniv	6/28/13	6/27/14
	IOLM	**4/4/14**	
Columbus COSI	**Penguins**	**9/21/13**	**5/31/14**
	TOTIA	3/1/13	4/1/14
Columbus GA NIM	**IOLM**	**4/4/14**	
	Jerusale	10/18/13	10/17/14
	RME	9/12	5/14
	WTP	10/14/13	4/21/14
Copenhagen	**D-Day**	**4/7/14**	**12/31/14**
	Dragons	9/1/13	8/31/14
	G3DNW	**2/8/14**	**2/7/15**
	HidUniv	6/28/13	6/27/14
	LastReef	5/15/12	6/1/14
	TOTIA	12/12/13	12/12/14
	TTA	**12/12/13**	**12/12/14**
Corpus Christi Lex	FightPil	5/12/12	7/14
	Rescue	5/1/13	6/30/14
Dallas PMNS	MOTUW	11/1/13	10/31/14
	TOTIA	11/15/13	11/15/14
	WTTR3D	5/25/13	5/25/14
Daqing	LastReef	7/5/13	7/5/14
Davenport Put	Alps	2/22/14	2/22/15
	EarthWin	**3/21/14**	**5/14**
	FON	5/7/13	5/6/14
	FOTB	2/15/13	8/10/14
	Jerusale	11/8/13	10/31/14
	L&C	2/22/14	2/22/15
	LastReef	2/1/13	2/1/15
	MOTUW	2/1/14	2/1/15
	Rescue	**6/24/12**	**3/31/15**
	SeaMonst	2/22/14	2/22/15
	TOTIA	2/1/14	2/1/15
Dayton	DinoAliv	6/12/13	6/30/14
	FightPil	3/1/13	6/30/14
	Rescue	3/6/13	3/31/14
	TA	6/12/13	6/30/14
Dearborn THF	**D-Day**	**3/28/14**	**12/31/14**
	Jerusale	2/8/14	2/7/15
	Penguins	4/18/14	4/17/15
Denver MNS	GWS	6/21/13	6/21/14
	Jerusale	2/14/14	2/13/15
	JTTSP	2/14/14	2/13/15
	Meerkats	9/3/13	6/1/14
	MOTUW	11/1/13	10/31/14
	TOTIA	2/1/13	4/1/14
Des Moines	FOTB	7/1/13	6/30/14
	IOLM	**4/4/14**	
Detroit MSC	FOTB	1/11/14	7/31/14
	TA	3/1/13	4/1/14
	TTA	**3/1/13**	**4/1/14**
Deux Montagnes Guz	**UWT3D**	**3/15/14**	**4/26/14**
Dongguan STM	Rescue	3/14/14	2/28/15
Dubai MR	Penguins	10/4/13	6/14/14
Ede	GCA	7/19/12	7/18/14
Edmonton TWS	FlyMons	12/26/13	12/12/14
	FON	12/26/13	12/31/14
	FOTB	**12/26/13**	**12/31/14**
	IOLM	**4/4/14**	
	Jerusale	12/26/13	12/31/14
	Meerkats	12/26/13	12/31/14
	SeaMonst	12/26/13	12/31/14
Eilat Epic	DinoAliv	11/1/12	3/31/14
	LOF	**12/2/13**	**4/30/14**
	Mummies	11/1/12	3/31/14
	Rescue	**12/7/12**	**4/30/14**
	SpacJunk	**12/7/12**	**4/30/14**
	UWT3D	**12/7/12**	**4/30/14**
	WildOcea	11/1/12	3/31/14
	WTTR3D	9/1/12	9/1/14
Erie	FlyMons	7/13/13	7/12/14
	MOTUW	3/14/14	3/13/15
	TA	3/14/13	9/15/14
	TOTIA	10/4/13	10/4/14
Fort Lauderdale	**IOLM**	**4/4/14**	
	JTTSP	1/17/14	1/16/15
Fort Worth	FlyMons	2/14/14	8/31/14
	IOLM	**4/4/14**	
Galveston	FOTB	3/11/13	3/10/14
	JTTSP	2/14/14	2/13/15
	Penguins	3/4/14	8/21/14
	TOTIA	11/15/13	11/15/14
Garden City	Jerusale	9/28/13	9/27/14
	L&C	7/1/13	6/30/14
Garza Garcia	FOTB	9/12/13	3/19/14
	G3DNW	**3/14/14**	**9/21/14**
	LastReef	12/11/13	5/11/14
Gatineau	FlyMons	5/6/13	5/5/14
	FOTB	**10/5/12**	**10/4/14**
	GCA	**5/1/13**	**3/30/15**
	Jerusale	9/27/13	9/26/14
	JTTSP	1/31/14	7/31/14
	Kenya	**9/27/13**	**3/31/15**
	Penguins	12/20/13	12/19/14
	TOTIA	4/1/13	4/30/14
Grand Canyon DCI	GC	11/1/99	12/14
Grand Rapids Cel	Jerusale	10/18/13	12/31/14
	TTA	**10/4/13**	**10/4/14**
Greenfield Park Guz1	**UWT3D**	**3/15/14**	**4/26/14**
Greensboro	**FOTB**	**6/1/13**	**1/9/15**
Guangzhou MoW	FOTB	9/15/12	9/14/14
	SpacJunk	5/1/13	10/31/14
Guayaquil	EarthWin	3/14	2/15
	FlyMons	4/22/13	4/21/14
	G3DNW	**4/20/14**	**4/19/15**
	LastReef	4/22/13	4/22/14
	TOTIA	4/22/13	4/22/14
Hague	FOTB	4/23/13	4/22/14
	Jerusale	3/31/14	3/30/15
	RME	4/2/12	4/1/14
Hampton VASC	FOTB	3/29/13	3/28/14
	HidUniv	10/12/13	10/11/14
	IOLM	**4/4/14**	
Hangzhou IC	LastReef	3/1/13	3/1/14
Harrisburg	DinoAliv	5/17/13	7/31/14
	FOTB	**2/1/13**	**1/31/15**
	JTTSP	1/24/14	1/23/15
Hartberg	Amazon	10/1/13	12/31/14
	Bears	3/1/13	3/1/14
	CRA	10/1/13	12/31/14
	DIA	10/1/13	12/31/14
	Everest	10/1/13	12/31/14
	LivingSe	10/1/13	12/31/14
Hartford CSC	**Animalop**	**4/12/14**	**8/31/14**
	FOTB	9/21/13	6/30/14
	LastReef	3/1/13	9/1/14
Hastings	Jerusale	11/7/13	11/6/14
	LastReef	6/1/12	6/7/14
	SpacJunk	**9/13/13**	
	TA	1/15/14	6/30/15
	TOTIA	2/1/13	4/1/14
	WTP	3/8/14	9/7/14
Hong Kong SM	LastReef	5/3/13	5/3/14
	Penguins	3/1/14	8/31/14
	TOTIA	9/1/13	9/1/14
Houston MNS	**G3DNW**	**2/15/14**	**12/31/14**
	GWS	8/2/13	8/2/14
	Jerusale	10/4/13	10/1/14
	LastReef	6/29/12	6/30/14
	MOTUW	1/6/14	6/5/14
	Mummies	6/15/13	6/30/14
	RME	5/24/13	3/28/14
	TOTIA	1/25/13	6/30/14
Huntsville USSRC	**D-Day**	**4/11/14**	**12/31/14**
	FightPil	7/1/13	7/1/15
	HidUniv	7/1/13	6/30/14
	SpacJunk	6/18/12	4/30/14
	TA	4/5/13	6/5/14
Hutchinson	**D-Day**	**4/21/14**	**12/31/14**
	HidUniv	6/28/13	6/27/14
	Jerusale	9/20/13	9/1/14
	LastReef	10/5/12	9/30/14
	TOTIA	3/1/13	3/1/14
	WTP	2/12/14	2/11/15
Indianapolis Imx	GWS	5/24/13	5/24/14
	IOLM	**4/4/14**	
	LastReef	10/4/13	10/4/14
	TOTIA	11/15/13	11/15/14
Jakarta KE	Rescue	4/12/13	4/12/14
Jersey City	DPTP	10/13	4/14
	GWS	10/4/13	10/4/14
	IOLM	**4/4/14**	
	TA	2/1/13	4/1/14
	TOTIA	6/7/13	6/7/14
	WM	1/17/14	6/10/14
Kagawa	DPTP	5/13	5/14
	Penguins	4/1/14	3/31/15
Kansas City Sci	TA	4/5/13	10/5/14
	WTP	11/8/13	5/8/14
Kaohsiung NSTM	SpacJunk	1/1/14	6/30/14
	TOTIA	1/1/14	6/30/14
Katoomba	WATE	6/1/97	
Katowice CC	AfricAdv	10/4/13	10/3/14
Killeen	DPTP	5/12	5/14
	DPTP	1/13	12/14
Kolkata SC	Greece	1/15/14	1/14/15
Koriyama	DPTP	11/13	11/14
Krakow CC	AfricAdv	10/4/13	10/3/14
Kuwait SCK	Animalop	9/6/13	9/6/14
	FOTB	**10/26/12**	**7/25/14**
	GWS	10/15/13	10/15/14
	MOTUW	1/27/14	2/1/15
	Penguins	8/9/13	8/8/14
	TTA	**10/4/13**	**10/4/14**
La Coruna	LOF	12/1/13	12/1/14
Las Palmas	LastReef	3/1/13	9/1/14
	LOF	**3/15/13**	**2/28/15**
Laval Guz	**UWT3D**	**3/15/14**	**4/26/14**
Lehi	GWS	9/6/13	9/3/14
	Jerusale	10/18/13	10/17/14
	MOTUW	12/20/13	12/19/14
Leon Exp	FOTB	12/1/13	6/30/14
	JTM	4/4/14	5/15/14
Loch Lomond	LOLL	7/24/02	
Lodz CC	AfricAdv	10/4/13	10/3/14
London BFI	Jerusale	1/1/14	12/31/14
	Penguins	9/6/13	9/5/14
London SM	FOTB	9/6/13	6/30/14
	HidUniv	10/18/13	4/17/14
	Penguins	7/22/13	7/21/14
Los Angeles CSC	**FOTB**	**9/17/13**	**6/30/14**
	IOLM	**4/4/14**	
Louisville KSC	LastReef	2/8/14	1/9/15
	TA	2/8/14	1/10/15
	TOTIA	11/28/13	12/31/14
	TOTIA	2/8/14	11/28/14
	WM	2/8/14	12/31/14
Lubbock SS	DPTP	1/14	12/14
	GWS	7/5/13	7/5/14
	Jerusale	10/11/13	9/30/14
	Penguins	3/1/14	8/31/14
Lucerne	Kenya	9/1/13	9/1/14
	Penguins	3/14/14	3/13/15
McMinnville	FightPil	3/23/12	7/1/14
	HidUniv	6/28/13	6/27/14
	Jerusale	9/27/13	9/26/14
	LOF	3/23/12	6/18/14
	Rescue	**6/1/12**	**5/31/15**
Melbourne HCL	HidUniv	9/1/13	8/31/14
Melbourne MV	EarthWin	8/29/13	8/28/14
	FOTB	3/21/13	3/20/14
	GWS	12/31/13	12/31/14
	Jerusale	4/1/14	4/30/15
	MOTUW	3/24/14	3/24/15
	TOTIA	6/7/13	6/7/14
Memphis Pink	FOTB	3/1/14	5/22/15
	GWS	6/22/13	6/22/14
	Jerusale	4/12/14	5/22/15
	TA	3/8/14	3/8/15
	TOTIA	3/1/14	4/1/14
Mexicali	**Arabia3D**	**3/28/14**	**3/27/15**
	LastReef	6/30/12	7/6/14
Mexico City Pap	DinoAliv	12/21/13	6/30/14
	GWS	7/5/13	7/5/14
Milwaukee	Penguins	1/15/14	6/15/14
	SpacJunk	**9/27/13**	**3/16/14**
	WildOcea	11/29/13	11/29/14
Mobile	FOTB	1/14/14	5/4/14
	SpacJunk	4/1/14	10/31/14
Montreal SC	**G3DNW**	**2/10/14**	**2/9/15**
	GWS	5/29/13	5/29/14
	IOLM	**4/28/14**	
	TOTIA	9/6/13	9/6/14
Moscow BFC	DinoAliv	4/9/13	4/9/14
	Mummies	4/9/13	4/9/14
	TOTIA	10/15/13	10/31/14
New Delhi ICC	ND		
New Orleans	GWS	5/24/13	5/24/14
	HaunCast	9/15/13	11/15/14
	IOLM	**4/4/14**	
	Penguins	11/1/13	6/30/14
New York AMNH	MOTUW	1/1/14	6/30/14
New York Emp AMC	**IOLM**	**4/4/14**	
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Norwalk	GWS	10/4/13	10/4/14
	IOLM	**4/4/14**	
Oklahoma City SMO	**Dolphins**	**3/7/14**	**9/1/14**
	Rescue	3/8/13	3/8/14
Omaha Zoo	DinoAliv	3/1/13	4/1/14
	FOTB	**10/1/12**	**6/30/14**
	IOLM	**4/4/14**	
	Penguins	**8/6/13**	**5/31/14**
Orlando SC	FlyMons	7/1/13	6/30/14
	FOTB	3/1/14	2/28/15
	MOTUW	11/1/13	11/30/14
	Penguins	**9/4/13**	**12/31/14**
	TOTIA	10/4/13	10/4/14
Paris Geo	Dragons	7/9/13	7/8/14
	Jerusale	10/15/13	10/14/14
	TTA	**10/4/13**	**10/4/14**
Parker	GWS	11/30/13	5/31/14
	LastReef	3/1/13	4/1/14
	Penguins	12/1/13	6/30/14
	TOTIA	10/4/13	10/4/14
Penrith	Dragons	7/1/13	6/30/14
	EarthWin	6/25/13	6/24/14
	FOTB	7/1/13	6/30/14
	Rheged	7/1/00	
Pensacola NAM	FightPil	6/8/11	7/14
	IOLM	**4/4/14**	
	MOF	11/8/96	
	RME	1/1/13	6/30/14
Peoria RM	GCA	8/16/13	8/15/14
	LastReef	2/1/14	10/31/14
Philadelphia FI	Kenya	9/3/13	3/3/14
	ROF	10/1/13	9/30/14
Phoenix ASC	LastReef	1/18/14	1/18/15
	Penguins	11/22/13	11/21/14
	Rescue	11/22/13	5/29/14
Pittsburgh CSC	Animalop	1/1/10	3/15/14
	FON	6/1/13	12/31/14
	FOTB	**3/15/13**	**12/31/14**
	Jerusale	3/7/14	3/6/15
	MOTUW	1/2/14	1/1/15
Port of Spain	JTTSP	2/6/14	2/5/15
Portland OMSI	MOTUW	11/29/13	11/17/14
	Mummies	1/1/14	1/1/15
	WildOcea	1/15/14	1/15/15
Portland OMSI I	GWS	11/29/13	11/29/14
Poznan CC	AfricAdv	10/4/13	10/3/14
Puebla	JTTSP	2/14/14	2/13/15
	TOTIA	6/7/13	6/7/14
Quebec	**Dragons**	**6/13/13**	
	IOLM	**4/4/14**	
	LastReef	10/15/12	10/4/14
	TOTIA	9/6/13	9/6/14
Raleigh	**FOTB**	**10/19/12**	**6/30/14**
	IOLM	**4/4/14**	
	Jerusale	2/21/14	2/20/15
	JTTSP	12/21/13	12/20/14
	MOTUW	11/1/13	10/31/14
	TOTIA	2/1/13	8/1/14
	UWT3D	2/2/11	3/31/14
	UWT3D	**2/2/14**	**4/2/15**
Regina	**IOLM**	**4/4/14**	
	RME	3/29/13	3/28/14
Richmond SMV	FOTB	5/1/13	4/30/14
	GWS	3/15/14	3/15/15
Sacramento Imx	**FOTB**	**8/13/13**	**6/30/15**
	IOLM	**4/4/14**	
Saint Augustine	**FOTB**	**1/18/13**	**12/31/14**
	GWS	8/9/13	8/9/14
	IOLM	**4/4/14**	
	Jerusale	2/28/14	2/27/15
	JTTSP	8/1/13	7/31/15
	LastReef	2/1/13	4/1/14
	WTP	1/3/14	1/2/15
	WTP	1/6/14	1/5/15
Saint Louis SC	**D-Day**	**4/25/14**	**12/31/14**
	Jerusale	10/4/13	9/27/14
	TOTIA	1/15/14	1/15/15
Saint Paul SMM	FOTB	3/10/14	6/1/14
Saitama SSH	DPTP	6/13	6/14
Salt Lake City Clark	**Dragons**	**6/22/13**	**5/1/14**
	FOTB	2/8/13	7/7/14
	Hubble3D	3/19/10	7/17/14
	IOLM	4/4/14	4/3/15
	Jerusale	11/22/13	9/4/14
	RME	8/22/13	9/4/14
San Antonio 2D AMC	Alamo		
San Antonio 3D AMC	LastReef	10/4/13	10/4/14
	TTA	**10/4/13**	**10/4/14**
San Diego NHM	TOTIA	7/5/13	7/5/14
San Diego RHF	AIWC	1/14	3/14
	Alaska	3/14	9/14
	CM	1/1/14	3/31/14
	CRA	1/14	3/14
	DS3D	11/13	10/14
	GCA	**4/14**	**9/14**
	JTTSP	3/14	9/14
	MOTUW	11/8/13	10/31/14
	RME	4/1/13	3/14/14
	RSATM	12/26/13	3/31/14
San Jose Tech	**FOTB**	**2/9/13**	**6/30/15**
	HidUniv	9/7/13	9/6/14
	IOLM	**4/4/14**	

Theater	Film	Open	Close
	JTTSP	1/11/14	6/30/15
San Simeon DCI	HCBTD	8/17/96	
Seattle PSC 2	**D-Day**	**3/29/14**	**12/31/14**
	FightPil	6/14/13	6/14/14
	FOTB	**10/19/12**	**9/14**
	HidUniv	1/10/14	1/9/15
	IOLM	**4/4/14**	
	Jerusale	9/27/13	9/26/14
	JTTSP	1/24/14	1/23/15
	TOTIA	10/4/13	10/4/14
Seoul 63	LastReef	7/5/13	7/5/14
Shanghai 3D STM	LastReef	3/1/13	4/1/14
	RATW	5/1/12	3/3/14
Shanghai Dome STM	**Rescue**	**6/30/13**	**7/2/14**
Shreveport	HumanBod	9/1/13	8/28/14
	IOLM	**4/4/14**	
	RME	9/12	4/14
	TTA	**10/4/13**	**10/4/14**
Singapore DC	**D-Day**	**4/1/14**	**12/31/14**
	Penguins	9/16/13	3/31/14
Singapore SC	TOTIA	8/2/13	8/2/14
Sinsheim	**TTA**	**10/4/13**	**10/4/14**
Sioux Falls	**DPTP**	**4/14**	**12/14**
	GWS	9/1/13	9/1/14
	LastReef	10/1/12	10/10/14
	TOTIA	6/1/13	6/1/14
	WM	**3/1/14**	**1/31/15**
Speyer Dome	Jerusale	12/12/13	12/11/14
Spokane RP	Closed	9/3/13	3/1/14
	HidUniv	**3/7/14**	**9/30/14**
	IOLM	**4/4/14**	
Stockholm	FlyMons	5/19/13	12/31/14
	FOTB	4/26/13	4/14/14
	HidUniv	9/15/13	9/14/14
	HumanBod	1/1/12	12/31/14
	JTTSP	2/14/14	2/13/15
	LastReef	5/11/12	5/4/14
	TOTIA	11/29/13	11/29/14
Sudbury	**FOTB**	**6/17/13**	**6/30/14**
	IOLM	**4/4/14**	
	Jerusale	4/19/14	4/13/15
	LastReef	5/1/13	5/1/14
	Rescue	**10/4/12**	**4/4/14**
Suzhou SCAC	**FOTB**	**3/31/14**	**3/31/15**
Sydney WBS	DinoAliv	12/30/13	12/30/14
	GWS	12/30/13	12/30/14
	HidUniv	9/1/13	8/31/14
	Jerusale	2/1/14	1/31/15
	LastReef	5/3/12	6/1/14
	MOTUW	2/14/14	2/15/15
	TOTIA	3/1/13	4/1/14
	TTA	**3/1/13**	**4/1/14**
Syracuse MOST	**IOLM**	**4/4/14**	
Taichung NMNS	FlyMons	7/1/13	6/30/14
Taipei AM	DPTP	9/13	9/14
Taipei MCRC	Sharks3D	1/1/14	12/31/14
Tallahassee CLC	**FOTB**	**1/18/13**	**12/31/14**
	GWS	6/15/13	6/15/14
	HidUniv	2/14/14	2/13/15
	IOLM	**4/4/14**	
	LastReef	1/17/14	1/17/15
	SpacJunk	**2/10/12**	**3/18/15**
Tampa MOSI	DinoAliv	2/7/14	2/4/15
	GWS	5/24/13	5/24/14
	HidUniv	10/25/13	10/24/14
	IOLM	**4/4/14**	
Terrebonne Guz	**UWT3D**	**3/15/14**	**4/26/14**
Tijuana	TOTIA	11/28/13	11/28/14
Toronto OSC	FOTB	4/8/13	4/11/14
	GWS	10/4/13	10/4/14
	HumanBod	12/1/13	6/30/14
	Jerusale	3/7/14	12/31/14
	L&C	2/28/14	6/30/14
Toulouse CDE	HidUniv	2/1/14	1/31/15
Toyohashi	TOTIA	5/1/13	5/1/14
Valencia Spn	**HidUniv**	**4/1/14**	**3/31/15**
	LastReef	7/5/13	7/5/14
	MOTN	1/1/12	12/31/14
Vancouver TWS	**FOTB**	**3/6/13**	**5/16/14**
	TTA	**1/17/14**	**5/1/14**
Victoria DCI	**D-Day**	**3/21/14**	**12/31/14**
	GWS	1/14/14	1/14/15
	HidUniv	10/25/13	10/24/14
	Penguins	2/21/14	4/21/14
	Pulse	10/1/13	6/30/14
	RME	6/28/13	5/28/14
	SpacJunk	**10/25/13**	
	TOTIA	8/30/13	8/30/14
Virginia Beach AMSC	Penguins	11/29/13	5/28/14
Vulcania	EarthWin	3/14	2/15
	Vulcania	2/22/02	
Warsaw CC	AfricAdv	10/4/13	10/3/14
Washington NASM	HidUniv	1/30/14	
	ToFly	7/1/76	
Washington NMNH	FlyMons	5/25/12	5/14
	FOTB	**10/5/12**	**9/30/14**
	IOLM	**4/4/14**	
	L&C	1/1/13	12/31/14
	TOTIA	10/18/13	10/31/14
	UWT3D	3/15/13	3/31/15
West Nyack AMC	Jerusale	9/23/13	
Zion	ZionCany	7/1/08	

Key to Film Abbreviations

Film	Title	Year		Dist
AfricAdv	African Adventure 3D	2007	3D	nWP
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	3DED
AIWC	Adventures in Wild California	2000		MFF
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
Alps	Alps: Giants of Nature, The	2007		NGD
Amazon	Amazon	1997		MFF
Animalop	Animalopolis	2008	3D	K2
Arabia3D	Arabia 3D	2010	3D	MFF
Bears	Bears	2001		PCI
CM	Country Music: The Spirit of America	2003		GSF
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
D-Day	D-Day: Normandy 1944	2014	3D	3DED
DIA	Dream is Alive, The	1985		IMAX
DinoAliv	Dinosaurs Alive	2007	3D	GSF
Dolphins	Dolphins	2000		MFF
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI
Dragons	Dragons: Real Myths and Unreal Creatures	2013	3D	B&D
DS3D	Deep Sea 3D	2006	3D	IMAX
EarthWin	Earth Wins, The	2013		HFL
Everest	Everest	1998		MFF
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	K2
FlyMons	Flying Monsters 3D	2011	3D	NGD
FON	Forces of Nature	2004		NGD
FOTB	Flight of the Butterflies	2012	3D	SKF
G3DNW	Galapagos 3D: Nature's Wonderland	2014	3D	nWP
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF
Greece	Greece: Secrets of the Past	2006		MFF
GWS	Great White Shark	2013	3D	GSF
HaunCast	Haunted Castle	2001	3D	nWP
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HidUniv	Hidden Universe	2013	3D	MFF
Hubble3D	Hubble 3D	2010	3D	IMAX
HumanBod	Human Body, The	2001		NGD
IOLM	Island of Lemurs: Madagascar	2014	3D	IMAX
Jerusale	Jerusalem	2013	3D	NGD
JTM	Journey to Mecca	2009		SKF
JTTSP	Journey to the South Pacific	2013	3D	MFF
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED
L&C	Lewis & Clark: Great Journey West	2002		NGD
LastReef	Last Reef, The	2012	3D	GSF
LivingSe	Living Sea, The	1994		MFF
LOF	Legends of Flight	2010	3D	K2
LOLL	Legend of Loch Lomond, The	2002		SKF
Meerkats	Meerkats 3D	2012	3D	NGD
MOF	Magic of Flight, The	1997		MFF
MOTN	Mystery of the Nile	2005		MFF
MOTUW	Mysteries of the Unseen World	2013	3D	NGD
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Penguins	Penguins 3D	2013	3D	nWP
Pulse	Pulse: A Stomp Odyssey	2002		GSF
RATW	Ride Around the World	2006		GSF
Rescue	Rescue 3D	2011	3D	K2
Rheged	Rheged: The Lost Kingdom	2000		unk
RME	Rocky Mountain Express	2011		SLC
ROF	Ring of Fire	1991		MFF
RSATM	Rolling Stones: At the Max	1991		IMAX
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
SeaRex	Sea Rex: Journey to a Prehistoric World	2010	3D	3DED
Sharks3D	Sharks 3D	2004	3D	3DED
SpacJunk	Space Junk	2012	3D	K2
TA	Tornado Alley	2011	3D	GSF
ToFly	To Fly!	1976		MFF
TOTIA	Titans of the Ice Age	2013	3D	GSF
TTA	To the Arctic	2012	3D	IMAX
UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D	K2
VanGogh	Van Gogh: Brush with Genius	2009		MFF
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
WildOcea	Wild Ocean	2008	3D	GSF
WM	Watermelon Magic	2013	3D	B&D
WTP	We the People	2013		ISP
WTTR3D	Waking the T-Rex: The Story of Sue 3D	2010	3D	GSF
ZionCany	Zion Canyon (aka TOTG)	1994		K2

March-April 2014 Bookings Count

#	Film	#	Film	#	Film	#	Film
47	TOTIA	7	FightPil	2	Niagara	1	Hubble3D
46	FOTB	6	G3DNW	2	ROF	1	JTM
38	IOLM	6	WTP	2	SeaMonst	1	LOLL
35	Jerusale	5	AfricAdv	2	WTTR3D	1	MOF
34	LastReef	5	Dragons	1	AirRacer	1	ND
30	GWS	4	GCA	1	AIWC	1	Ozarks
25	Penguins	4	HumanBod	1	Alamo	1	Pulse
22	HidUniv	4	L&C	1	Alaska	1	RATW
16	JTTSP	4	LOF	1	Alps	1	Rheged
16	MOTUW	4	Mummies	1	Amazon	1	RSATM
13	Rescue	3	Animalop	1	Arabia3D	1	SeaRex
12	TTA	3	FON	1	Bears	1	Sharks3D
11	DPTP	3	Kenya	1	Closed	1	ToFly
11	TA	3	WildOcea	1	CM	1	VanGogh
10	RME	3	WM	1	CV	1	Vulcania
10	SpacJunk	2	CRA	1	DIA	1	WATE
9	FlyMons	2	Everest	1	Dolphins	1	ZionCany
8	D-Day	2	GC	1	DS3D		
8	DinoAliv	2	LivingSe	1	Greece		
8	UWT3D	2	Meerkats	1	HaunCast		
7	EarthWin	2	MOTN	1	HCBTD		

Directory of Organizations Mentioned in this Issue of LF Examiner

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SHORTS

Report from CinemaCon

CinemaCon, the annual conference of the Hollywood film industry, drew over 5,000 people to Las Vegas for four days of film screenings, panel discussions, and trade show exhibits. The meeting is hosted by the **National Association of Theater Owners**.

For most members of the giant-screen world, the most significant aspects of the conference were demonstrations of laser-illuminated projection systems by **Barco** and **Christie**. (**NEC** also demonstrated a laser system using a unique blue-laser process, but it is intended only for small screens, and will not be discussed further here.)

Both the Barco and Christie systems are based on TI 4K DLP chips and use six primary colors (6P) for 3D eye separation instead of the polarizing filters that are used by **RealD** and most other current 3D systems (except **Dolby** and **Infitec**). Like those two systems, the images are created using two slightly different frequencies of red, green, and blue; viewers wear glasses in which each eye passes one set of primaries and filters out the other set. Unlike xenon-lamp-based systems, which must filter white light to obtain the primaries, losing a great deal of light in the process, laser systems create light only at the desired frequencies. Since they require no filters on the projector, laser systems are much more efficient, and hence brighter, with higher contrast. Both the Christie and Barco systems are capable of high frame rates of at least 60 fps, and both boast light levels of 14 fL in 3D on matte white screens, compared to xenon-based systems, the best of which achieve only 8–10 fL on silver screens.

The disadvantages of 6P systems are that they require two separate projectors and glasses that are more expensive than polarized eyewear.

Both manufacturers' systems feature modular laser engines that are rack mountable and transmit light via fiber optic cables to the projectors. The modularity allows laser units to be added and reassigned among projectors as needed. Both makers offer systems with light output of 60,000–72,000 lumens per head, bright enough to illuminate screens over 100 feet (30 meters) wide. Christie representatives said that the pricing would be about $10 per lumen. Barco did not discuss prices.

Christie's demo was in a small temporary theater set up on the trade show floor, with a screen about 20 feet (6 meters) wide. After a PowerPoint presentation that touted the features of the system, clips from ***Avatar*** and *Frozen* were shown, along with HFR 3D footage from ***The Hobbit: An Unexpected Adventure***. The 2D footage was 16 fL.

Barco demoed its laser system in a large **Cinemark** multiplex auditorium with a screen 43 feet (13 meters) wide and Barco's Auro 11.1 sound system. The company showed a similar set of clips, including the *Hobbit* HFR footage.

Barco's Escape system adds screens on the sides of the main screen.

The images from both systems were very bright, contrasty, and sharp, with even illumination edge-to-edge and no obvious speckle. (Speckle is a visual artifact unique to laser projection.) Both manufacturers claimed to have virtually eliminated speckle without using screen shaking, a technique that is problematic for giant screens.

In addition to its laser demo, Barco used the opportunity to launch "Barco Escape," an immersive cinema experience that adds an auxiliary screen on each side of the main screen. In the Cinemark auditorium, the side screens were 32 feet (10 meters) wide, and illuminated by 14 fL 2K projectors mounted below each screen and shooting across to the opposite screen. This required the seats in the forward section of the theater to be closed off.

The system appears similar to the Screen-X system announced by South Korea's **CJ CGV Co. Ltd.** last fall (*see The Biz, Oct.–Nov. 2013*).

Barco says it is in discussions with studios to provide content for the system, and Belgian exhibitor **Kinepolis Group** has announced it will install an Escape system in its flagship theater in Antwerp. The chain has also contracted to install Barco laser projectors in four European locations.

Paul Fraser contributed to this report.

Is *Interstellar* the last 15/70 DMR?

Although *LF Examiner* has not received official confirmation, sources tell us that when it opens on Nov. 7, **Chris Nolan**'s ***Interstellar*** will be the only DMR title released on 15/70 film this year, and will also be the last one ever. At **CinemaCon** in March, Nolan, a strong proponent of shooting and exhibiting on film, said that he shot more of the sci-fi movie on 15/65 film than any of his previous projects. (*The Dark Knight Rises* featured more than an hour of 15/65 material.)

As he did with the *Dark Knight* films, Nolan is using his influence to ensure that *Interstellar* is shown on 15/70 in as many theaters as possible. Nearly 100 IMAX theaters ran film prints of ***The Dark Knight Rises***, but it is unclear how many 70mm prints of *Interstellar* **Paramount Pictures** will order. According to *LF Examiner*'s records, 48 multiplex IMAX theaters still have 15/70 projectors in place. Another 21 commercial theaters and 104 institutional screens can still show 15/70, but relatively few museum theaters book DMR films. So it is unlikely that *Interstellar* will get more than 50–75 15/70 bookings.

Virtually all multiplexes with 15/70

*(see **SHORTS** on page 17)*